



NOW THEN.

A MAGAZINE FOR SHEFFIELD. FREECYCLE. PHLEGM. AIM. FREE.



NOW THEN MAGAZINE. AN OPUS CREATION.

EDITORIAL TEAM.
MUSIC.
COPY + CONTENT.
DESIGN.
ADVERTISING.
PICTURE EDITOR.

JAMES LOCK. NICK BOOTH.
REG REGLER.
LUKE VEASEY.
MATT JONES.
CATRIONA HEATON.
JOANNA SUTHERLAND.

NOW THEN MAGAZINE IS PRINTED BY PRINTABILITY.

PICTURES.

A FEW CHOICE IMAGES FROM THE MONTH'S STORIES

PAGE ONE.

NOW THEN.

APRIL 2008.

PAGE 3.
PAGE 4.
PAGE 8.
PAGE 13.
PAGE 15.
PAGE 18.
PAGE 22.
PAGE 30.
PAGE 32.
PAGE 34.
PAGE 39.
PAGE 42.

EDITORIAL.
FREECYCLE.
ROUGH SLEEPERS.
PALESTINE.
WRITING.
ART08.
PHLEGM COMIC.
SOUNDCHECK.
REVIEWS.
AIM.
OPUS.
FAVOURITES.

WE AIM.

TO INFORM PEOPLE HONESTLY.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.

TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.

TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.

TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

CONTENTS.

A LIST OF WORDS THAT MEAN THINGS WHICH MEAN ARTICLES.

PAGE TWO.

NOW THEN is an Opus Creation. Opus is an arts collective which arrived in Sheffield three years ago. Opus promotes independent arts, activism and information in order to effect positive social change.

We created NOW THEN to inform people on local issues, arts, trade and community based projects. We felt that our current climate (here on earth) needed an independent voice; a medium of expression unfiltered by government or corporate sources.

We make no claim to be representational - just interesting. We aim to use this publication to bind people together, promote debate and encourage informed action.

It's not all bad news.

We started this Magazine in Sheffield for a reason. This place is a hive of creativity, amazing nights, amazing people, amazing hills for crying out loud! We celebrate this city and adore it's character and independence.

Pay a visit to your local traders. Go to that independent night or restaurant a bit out of the way. Make an effort and this city will reward you. By choosing to be active and involved you set an example that allows others to follow you.

This city is vibrant. Rich in local culture and a unique creativity. Support the doers, help these things grow, have concern.

If you live here you have a responsibility.

Choose and enjoy.

APRIL.
We're all pretty fond of this edition, as you might have thought, it being our first one. We find ourselves talking about those rough sleeper statistics, gasping admirably at the governments maths. While being totally bewildered by Phlegm Comic's vitality and stamina for painting Sheffield in beautiful ways. In putting this project together, we've been hugely encouraged by support from local traders, artists, and writers; without which none of this would have been possible.

So in many ways we wanted to use the last part of our editorial to say thank you to everyone who's put thought and effort into seeing this beast released.

We welcome opinion...
Require it and dwell on it.
Get involved.

JAMES
NICK

FREE SPEECH

THE FREEDOM OF INFORMATION
ACT 2000 CAME INTO FORCE
THREE YEARS AGO.

THANKFULLY THIS ONE IS
SLIGHTLY MORE USEFUL
THAN THE 3000-ODD OTHERS
BROUGHT IN UNDER NEW LA-
BOUR. WHICH INCLUDE MAK-
ING IT ILLEGAL TO SELL A GREY
SQUIRREL

OR TO BUY ONE, PRESUMABLY..

TO IMPERSONATE A TRAFFIC
WARDEN, AND TO OFFER AIR
TRAFFIC CONTROL SERVICES
WITHOUT A LICENSE.

The FOIA was designed to bring a new transparency to government, including the police, state schools, the NHS, universities, publicly owned companies and local councils. Anyone can make a request for information under the act, it's not restricted to journalists or other professionals. And depending on how much information you're after, it's free.

Parents who want to know what prospective schools aren't telling them can request information on the number of pupils excluded. Or a patient deciding between hospitals for an operation can request details of MRSA cases.

The FOI plans formed part of Labour's manifesto when it was fighting the 1996 election. Yet for some reason it took them almost ten years to bring it to fruition.

It's a funny situation, Tony Blair was all about opening up government, exposing sleaze and corruption, and then when he took over the reins, dragged his heels in passing the promised legislation. And when it was passed, it took five years to come into effect with lots of small adjustments along the way. But it's a tool which is here to be used.

To find out more visit www.yrtk.org for recent requests and results. The best book to buy on this is Your Right To Know, by journalist and campaigner Heather Brooke which includes model letters.

For model letters visit
NOWTHENSHEFFIELD.COM

("Excuse me, I need to watch my illegally acquired new pet signalling in a plane while dressed in an ill-fitting uniform...")

JOANNA SUTHERLAND

CHANGING THE WORLD, ONE GIFT AT A TIME.

- WANTED: GLASS JARS,
\$4 (PITSMOOR)

Does anyone have a small number of glass jars with tight-fitting lids that they don't want? Will have 10lbs of marmalade tomorrow but no jars of the right size to put it all in...thanks, Alison.

Happily for Alison, I am reading this latest email and have a hoard of clean jam jars, far too many for my small kitchen. And I don't even make jam.

RE: WANTED: GLASS JARS

Hi Alison, yes I've got some, I live in Endcliffe (near the Hunters Bar roundabout as you head away from town on the Ecclesall Road) We're out tonight from around 8pm and tomorrow from around 10am, any chance of collecting ASAP?

Thanks! Happy marmalading!
Joanna

Scanning the other postings in the email I think of items I've acquired in this way. Desk, coffee table, car radio, CD player, double futon, TV cabinet (now given to a friend)... And almost a piano, but the cost of getting it up the stairs to my first floor flat was prohibitive. Although the piano was free. It sounds too good to be true, but this is the Freecycle effect. Sheffield was the first city in the UK to create a Freecycle group on the Yahoo groups network, on November 17 2003. The movement started with one environmentally aware man in America's Deep South with an ideology that's now worldwide as people realise the need to reuse and recycle.

"It's a free cycle of giving which keeps stuff out of landfills," said founder Deron Beal, "Yes it's a place to give or receive what you have and don't need or what you need and don't have, but it's not about just getting stuff for nothing."

On May 1st, 2003, Deron sent out the first e-mail announcing The Freecycle Network to 30 or 40 friends and a handful of not-for-profit organisations in Tucson, Arizona. Freecycle had arrived. Its slogan; changing the world, one gift at a time.

The Sheffield free cycle movement now has more than 13,000 members. The Freecycle website estimates that in Sheffield alone 41 tonnes are saved from landfill every month, as a result of members giving items, rather than throwing them away. Jenny and Ben Reid from Pitsmoor signed up four years ago, after a tip-off from Jenny's sister. I try to give as well as get. That's a lot of the reason I do it, not because I need stuff but because I hate the idea of throwing stuff away - it's so wasteful," said Jenny.

"One summer I'd grown too many herbs and gave a lot of them away through Freecycle."

The Reid's baby son, 11-week-old Dominic, is already part of the Freecycle tradition. "He grows so fast, I can't keep up! I get Freecycle clothes for him and as soon as he's grown out of something I put it back on Freecycle for another mum to use."

Burngreave mum Sandra Ritchie says Freecycle is a "God-send" for her family. She and husband Chaz discovered it in November 2007. The couple have seven boys; Craig, 12, Liam, 10; Reece, 9, Kye, 5, Kieron, 4, Nicky, 2 1/2, and 17-month-old Marcus.



Sandra, 32, is glowing in her praise for Freecycle: "I think it's great that people can help each other out. The best thing we received was really a God-send, today I've been given a washing machine as ours broke down and as you can imagine, with such a big family we can't be without one."

Re: WANTED: glass jars, \$4
(Pitsmoor)

Hi Joanna,
Many thanks for your reply, but I've been given some jars from just round the corner here. Marmalade currently simmering away!

best wishes, Alison

My jam jars will have to wait until another day, in the meantime I'll turn on my Freecycle CD player and ponder how to rearrange my office since a Totley freecycler collected the spare desk and shelf for her daughter's bedroom...

groups.yahoo.com/group/Sheffield-Freecycle

JOANNA SUTHERLAND

EDITORIAL.

PAGE THREE.

FROM US TO YOU AND WHY.

FREECYCLE.

GET SOMETHING FOR FREE AND SAVE THE PLANET DOING IT.

PAGE FOUR.

WELCOME TO THE FUTURE OF EDUCATION.

CITY ACADEMIES,
LOCAL DEMOCRACY
AND OUR SCHOOLS.

'Education, Education, Education' was designed to stick in the memory to sum up the priorities of the New Labour government. So emphatic and zealous is this government's drive for educational reform that the planned expansion of City Academies has been doubled from its target of 200 by 2010, to 400 by the same time. Sheffield currently has two with one in the pipeline. However, the way in which academies are administered and the impact on the lives of those who study and work in them has caused widespread opposition.

Ostensibly Academies are designed to rescue 'failing' inner city schools by providing a new burst of investment and bringing local stakeholders (businesses, faith and voluntary sector groups) - called Sponsors - into the administration of schools to improve their management.

So, what do Sponsors do in your local Academy school? To begin with, the money that they have to put in is not that much, the required amount being around 1/10th of the cost of building a new school.

An ongoing commitment for desperately needed funds is glossed over and instead the project is marketed as bringing Sponsors' skills into schools. For this Sponsors get to decide who is on the Board of Governors, changes in the courses and curriculum that are taught, how the non-academic care of pupils is administered as well as the day-to-day running of a school.

However, the acquisition of this power into un-elected hands causes a reaction. In Doncaster, parents and teachers mounted a successful campaign to stop the development of an Academy by millionaire and fundamentalist Christian, Peter Vardy.

Vardy's proposed school included the teaching of Creationism, the theory that God created life in 7 days, alongside the accepted scientific theory of Evolutionism, as an equally 'valid theory'. This clearly served the interests of the strong beliefs of Vardy, but where do the interests of the diverse local community fit in there?

Even if an organisation is not obviously ideological, scrutiny must be applied. Looking at the website of EduTrust (www.edustrust.org) a key Sponsor for many Academies across Britain, you are not filled with confidence. There are catchy phrases and buzz words like the need for '21st Century' education but little of substance, for instance, no proper explanation of who they are or how they run their schools. The concrete direction of Academy schools is no clearer than their Sponsors' press.

For example in Wembley, North West London, teachers and residents camped for many months in 2007 to oppose the building of an Academy (which would have no outdoor facilities) on a local sports ground. This prompted the withdrawal of one Sponsor but left a determined set of millionaire bankers to drive through the Academy project there.

This system of academies is based on a fundamentally undemocratic relationship between the local area and the education provider. Academies are not fully independent - they have to conform to some Local Authority standards and Ofsted inspections - but, the direct link between a community and school is broken.

One example of this is that if a parent has a meeting with the head of an Academy about their child and is not satisfied with the head's action or the school's policies, they cannot go to their council to complain or request information.

Instead of going to the Town Hall the parent must travel to central London to the offices of the Government's Academies Division, an option clearly not available to most working people; and further, one that physically removes accountability from our communities.

The problems of accountability and local democracy don't just start when the Academy is up and running. In Sheffield, an Academy to replace Parkwood High School in Shirecliffe is scheduled to open in September 2009 (a process conditional to the Government's consultation producing positive feedback.)

Not wholly surprisingly the first consultation process, run by the Council has been inadequate, with the opinions of only 15 people from the Burngreave area feeding into this 'Neighbourhood Commission'. Alarming, this same process has completely ignored the petition of 200 parents who very clearly set out their opposition to the creation of an Academy to replace Parkwood. Despite all this developments are still going ahead at a fast pace.

The idea of unaccountable, non-elected and sometimes non-educational organisations running our schools is both real and terrifying. Parents and pupils should build a vocal campaign in unity with teachers' unions, to oppose the Academies project and the erosion of their democratic rights. Plans that lead to the outsourcing of education into the hands of companies and powerful organisations with sectional interests, are being raced into Sheffield and across Britain in a blaze of flash PR.

It is up to us to reclaim our schools.

To take action please visit www.antiacademies.org.uk

MAX MUNDAY



ARTINTHEPARK.

What comes to mind when you think of a charity? Maybe aid for famines in Africa or doctors treating the victims of natural disasters in Asia...

We often overlook the charities addressing deprivation closer to home. The tabloids complain about the behaviour of bored youths or children watching hours of television each day, but there are few other options for families with little disposable income.

Art in the Park is a community arts charity which holds free, creative events in parks in Upperthorpe. Their regular outdoor events in the area provide a chance for people of all ages to come together, learn new skills and get to know one another.

It's also a great opportunity for volunteers from all over the city to learn new skills, make friends and make a difference. New volunteers are always welcome and you don't have to be an artist to get involved!

As a charity, Art in the Park is always in need of financial support for its activities. If you have an idea for a fundraising event, or if your organisation would like to make a donation, please get in touch.

CONTACT:

Cassie Kill on 0114 268 6813 or cassie@artinthepark.org.uk



OUR TREES.

Sheffield is a beautiful city. Covered from head to toe in long stone walls, big green trees, open parks and textured hills. Living here I feel like I'm involved in a good natured place. I'm sure you do too.

Recently we discovered a few facts that caused our eyebrows to raise up... We thought we'd give you a quick run down.

1. Approximately 15 per cent of the city is classed as urban forest.
2. Sheffield is probably the most wooded city in Britain
3. Most of the trees planted around Sheffield city date back to Victorian times.
4. Leading tree experts in the city have recently called for urgent tree planting.
5. Trees take around 40 years to mature.
6. Our Victorian trees here in Sheffield only have a 200 yr life span.
7. Leading tree experts, who think a lot about our trees... believe they only have 60 years left to live.

Dan Lewis is employed as the Council's Trees and Woodlands Manager and was recently quoted in The Sheffield Star as having said.

"Most (trees) will be gone in 60 years and, if we do not start planting soon, our fantastic scenery will be lost."

lets plant some trees!
DAN LEWIS 0114 2734202



OPEN STUDIOS.

Ever wondered what goes on in the mind of a great artist? Artists Open Studios South Yorkshire aims to shed light on the creative process by allowing you into artists' homes and studios. This year, over 240 artists can be found in 81 venues throughout the region, giving the public unprecedented access to view or buy work whilst chatting to the makers.

As well as providing opportunities for great days out, there is a more serious reason for the open studio phenomenon. For many artists, there is a long and financially unstable road to success. Even if a local gallery will sell their work, there may be a hefty commission to be paid which may not leave much money to pay the rent. Events such as this create a direct link between artists and the public, which means you can see their work in context and they have an opportunity to bypass the middle man. A win-win situation, I'd say!

The 2008 event occurs 25th - 26th April and 3rd, 4th and 5th of May. It is funded by The Arts Council England - Yorkshire.

OPENUPSHEFFIELD.CO.UK

CONTACT

SHARON GILL
0114 2753847

ACADEMIES.

LOCAL.



TODAY'S TOPIC, MEDIA STUDIES SCHOLARS, IS "NEWS JUDGMENT", OR IN TERMS OF THE STAR, "MAKING CHICKEN DINNER OUT OF CHICKEN SHIT" LET'S LOOK AT A COUPLE POTENTIAL STORIES.

ONE

Teenager convicted for stealing £30 at knife point.

TWO

Stray dog walked streets, was injured.

NOT DOING IT FOR YOU EITHER? WHAT THESE STORIES NEED IS THE STAR TREATMENT. LET'S SEE HOW IT'S DONE!

Refugee held up students at knife point",

"A TEENAGER who held up three students at knife point during a week-long robbery spree in Sheffield city centre has been locked up for five years. "Failed asylum seeker Yaya Bah, who was in the country illegally, will be deported back to his native New Guinea ..."

(Minor quibble. A "refugee" and a "failed asylum seeker" are not one and the same thing. Being one or the other does not mean someone "was in the country illegally". When it comes to asylum seekers who've had their claims turned down by the Government, the onus is on Her Majesty's employees to remove them. But Starwipe is feeling magnanimous and besides, we've got "a week-long robbery spree" on our hands here. Do tell, Star!)

"The first attack happened on October 3 when a man was walking towards West Street to meet friends for a night out... Bah, of Rockingham Street, city centre, demanded the man's mobile phone before threatening him with a three-inch flick knife. Instead the victim offered him £25 ..."

The second attack happened in Cambridge Street ... Bah demanded the man's phone and money while brandishing the knife ... He escaped with £5 and the mobile.

"The final robbery took place in Fitzwilliam Street ... Bah threatened him with the knife and made off with the man's wallet and phone."

Okay Media Studies students, let's do some Star math. Three attacks plus 30 quid, a wallet and a two mobiles equals? If you said "a robbery spree" you're "right." By which Starwipe means, "you are possessed of a news judgment worthy of the Star".

Now there's no denying that Bah has been a nasty little moron and should now lose any shot at staying in the UK he might have had. But a full story devoted to one little punk - er, wait no, one "refugee" or possibly "failed asylum seeker" - getting done for waving his stabby penis replacement? But we can't afford to stay here with Bah, not when dogs everywhere are in jeopardy..

"Terrier rescued after weeks spent in agony"

Dear sweet lord, this is pure magic-flaked local newspaper gold. It all starts rather dramatically...

"A TERRIER shot or stabbed in the eye was left to roam the streets of Sheffield for weeks with severe injuries."

That's right people of Sheffield, things have gotten so bad that criminals are out there shooting, or perhaps stabbing, innocent abandoned terriers! In their little terrier eyes! Roving gangs of puppy stabbers are terrorising Sheffield streets!

Then, after learning that the dog's been named Daisy - aww, bless - and has lost an eye while needing facial reconstruction surgery, the Star slips in a couple extra factoids.

"A vet said she may have been shot in the eye or stabbed with a sharp object. Injuries around the dog's mouth are believed to have been caused during a fight with a fox or a badger and may have been inflicted months ago."

Um... oh... So... perhaps, this rogue canine eyeball stabber does not roam the streets of Sheffield after all? Unless two more injured terriers turn up in the next month. In which case, we've got a doggie-maiming spree on our hands. Look out for that next month!

ERIK PETERSEN

Sheffield has 11 rough sleepers according to the latest government statistics which state that 45 people are sleeping rough in London and 498 in England.

The official data which also states there is only one rough sleeper in Leeds, contradicts the growing demand for homeless services, shelters and soup kitchens across the country. Sheffield is no exception. The Salvation Army hostel on Charter Row in the city centre turned away 3,000 people last year because its 56 beds were full every night.

Steven Burnell, Centre Manager at The Salvation Army hostel said: "The government underestimates rough sleepers. They only count people actually sleeping within the city centre. It doesn't matter if someone is walking round looking terrible carrying a blanket - they don't count. We did a survey in the city centre and could put names to over 50 people."

There has been a 73% decrease over the last decade in the number of rough sleepers across Britain according to government figures. Jenny Edwards, Chief Executive of Homeless Link said: "Our country has inspired the rest of the world in the way it has tackled rough sleeping, with the government, the voluntary sector and local authorities working together."

The government's method of counting rough sleepers has been criticised by homeless charities such as Crisis. Local authority street counts do not include people living in hostels, squats, bed and breakfasts or staying with friends and family.

Once a person becomes homeless it is difficult for them to change their situation without help.

One Big Issue vendor said: "When you're not living anywhere you can't get a bank account, you can't get a job - you need a job to support yourself and to get a house. You're in a vicious circle, and it's hard to get out of. People start taking drugs or drink a lot because they are depressed. You just dig yourself into a bigger hole all the time. In the end you just realise how far you've come from normality." Many homeless people turn to the council for help in finding them a home. Sheffield City Council provides housing to 49,000 people every year. The homeless must undergo an assessment with Housing Officers to establish whether they are eligible for council housing. They are then given a priority level.

Kaye, 21, from High Green has been homeless for seven years. She now pays £25 a week to live at a Salvation Army hostel. She is furious at what she sees as the council's failure to invest in housing for the homeless. She said: "To me it seems like they're not bothered at all. I was on the streets at 14 years-old, I applied and they told me that I wasn't priority and I wasn't vulnerable."

The Council sometimes place applicants who are waiting to be housed in temporary accommodation. But in some cases applicants have to find accommodation and pay for it themselves.

Mark has been homeless for over two years. He is not high priority for council housing and is currently living in a bed and breakfast costing £16.50 a night. He sells the Big Issue and has to make enough money each day to pay for his room. He said: "The trouble with being on the streets is that everybody else thinks you're someone else's problem. Basically every door you knock on gets banged back in your face."

Sheffield has a number of initiatives run by the government, the Council and charities to help the homeless, but the resounding opinion from staff working at the Archer Project and the Salvation Army is that much more is needed.

The Cathedral Archer Project (CAP) is a charity run by volunteers. It offers free breakfasts and 50p lunches to the homeless. The charity costs £225,000 a year to run and provides showers, vital health services and education projects. It also houses the Big Issue, an international entity that works with homeless people across the world.

The Big Issue magazine is sold by the homeless who buy the magazines for 70p and sell them on the streets for £1.50. The Big Issue's philosophy is to 'give people a hand-up not a hand-out' and to help people help themselves.

Kaye has been selling the big issue for three years. She said: "I got a drug habit, got kicked out of home, did even more drugs, got into crime and got into working the beat and just screwed my life up completely. I started coming to Archer Project, got in with Big Issue, started selling them and slowly getting my life back together."

How you can help:

Buy The Big Issue!

If you would like to volunteer to be part of CAP or help out at a soup kitchen, call 0114 263 6974.

Some people's names have been changed to protect their anonymity.

JESSICA BELL
PAUL HIRST

STARWIPE!

PAGE SEVEN.

REASONS WHY OVERSTATEMENT ISNT JUST FOR THE AMERICANS.

ROUGH SLEEPERS.

YOU SEE THEM, WE SEE THEM, COUNCIL SEEMS NOT TO.

PAGE EIGHT.

BRITISH COMPANY BAE SYSTEMS IS THE WORLD'S THIRD LARGEST ARMS MANUFACTURER, AND THE BIGGEST IN EUROPE. AMONGST OTHER THINGS, THE COMPANY PRODUCES FIGHTER AIRCRAFT, WARSHIPS, TANKS, ARMoured VEHICLES, ARTILLERY SYSTEMS, MISSILES AND MUNITIONS, WHICH IT SELLS TO 130 COUNTRIES WORLDWIDE, AND IN FEBRUARY 2008, THE COMPANY REPORTED THEIR PROFITS HAVE RISEN 22% IN THE LAST YEAR TO £1.48 BILLION POUNDS.

Also in February 2008, a judicial review into allegations that Tony Blair illegally intervened in a Serious Fraud Office investigation into BAE Systems business dealings with Saudi Arabia reached the high court.

The court has heard that Blair ordered all corruption investigations into past Saudi arms deals be halted in order to secure the further sale of Typhoon fighter planes; a deal which was being negotiated with Saudi Arabia at the time by BAE Systems and the UK government. The official reason given for the halting of the SFO investigation was that Saudi Arabia had threatened repercussions if the investigation continued, and Blair had thus intervened in the interests of 'national and international security'. That old chestnut. Saudi Arabia's human rights record is appalling, and we may well wonder why we are supplying weapons at all to an autocratic country known to employ methods of torture, 'excessive' use of the death penalty, restrictions of liberty and women's rights and routine detention without charge or trial. Why are we declaring war on some countries for these reasons, and arming others? Whatever happened to the old mantra- 'we do not negotiate with terrorists'? If Blair's suggestion that the SFO investigation could cause an attack on the UK were true, what else would the government be willing to concede to such a threat?

Again, why would anyone consider it a good idea to arm this country further? If, however, as is alleged, the investigation was halted to protect BAE Systems commercial interests, we may wish to consider what else has been justified with the blanket excuse of 'national security'. Arguments for compulsory ID cards in the UK and 40 day detention without trial have also been justified in this way, exploiting public fears following the London bombings in 2007, despite a total lack of evidence that the attack could have been averted with such measures. But perhaps most shocking is the revelation of just how closely the UK government works with privately owned arms manufacturers. Massive government subsidies are available to arms exporters. These are often worth at least £453m and in some cases up to £936m a year.

In these cases Government funds (a.k.a tax payers money) can be used to fund new weapons development, give credit to exporters and (believe it or not!) to reimburse wealthy arms firms if a buyer abroad does not pay up! Saddam Hussein benefited from this when we were still friends with Iraq, receiving arms shipments worth £652 million which were then paid by the government from taxpayer's money when he defaulted on payment. Presumably these were the same weapons which were later used against us. Nice.

Until it was closed only last year, a government department was devoted to the promotion of UK arms manufacturers abroad. The Defence Export Services Organisation, part of the Ministry of Defence, existed to promote British arms for sale abroad, and ensured private arms company's interests were reflected in government policy. DESO's remit was to advise UK companies on "specific defence market opportunities abroad", identifying potential markets and assist in the brokering of such deals.

Some of our biggest clients in this are Saudi Arabia, and The United States. Just in case you missed that - a UK government department referring to foreign warzones as "specific defence market opportunities" ...and who said Iraq was just about oil?

Following years of pressure from anti-arms campaigners, DESO has now been closed as a section dedicated to the promotion of the arms industry... Having said that... its work for the MOD has been absorbed into the Department for Trade and Industry, and it's a safe bet that little has changed.

If the UK government is working so closely with companies profiting so vastly from this and other wars, serious concerns are raised about UK interests in armed conflicts around the world. BAE's list of past customers includes both Iran and Iraq in the 1980s, Indonesia during the 1990s (which used its purchases of fighter planes against the civilian population in East Timor) and Israel during the 2002 invasion of Lebanon. The company currently supplies arms to 130 countries worldwide, with the majority of sales going to Saudi Arabia, and the US/UK armies. (Much of what is sold to the US is sent to Israel for use against Palestinian civilians.)

The point is, through its close ties to the arms industry, our government has a vested interest in any prolonged conflict, whether or not we are directly involved. Furthermore, it can in theory attack any country in the world it chooses without any troop deployment, inconvenient peace demonstrations or tiresome democratic process. All it needs to do is sell sophisticated arms to the enemies' enemy. And make a tidy profit at the same time.

MORE INFO
WWW.CAAT.ORG.UK
LYNSEY JEFFERIES

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Mark has been homeless for over two years. He is not high priority for council housing and is currently living in a bed and breakfast costing £16.50 a night. He sells the Big Issue and has to make enough money each day to pay for his room. He said: "The trouble with being on the streets is that everybody else thinks you're someone else's problem. Basically every door you knock on gets banged back in your face."

Sheffield has a number of initiatives run by the government, the Council and charities to help the homeless, but the resounding opinion from staff working at the Archer Project and the Salvation Army is that much more is needed.

The Cathedral Archer Project (CAP) is a charity run by volunteers. It offers free breakfasts and 50p lunches to the homeless. The charity costs £225,000 a year to run and provides showers, vital health services and education projects. It also houses the Big Issue, an international entity that works with homeless people across the world.

The Big Issue magazine is sold by the homeless who buy the magazines for 70p and sell them on the streets for £1.50. The Big Issue's philosophy is to 'give people a hand-up not a hand-out' and to help people help themselves.

Kaye has been selling the big issue for three years. She said: "I got a drug habit, got kicked out of home, did even more drugs, got into crime and got into working the beat and just screwed my life up completely. I started coming to Archer Project, got in with Big Issue, started selling them and slowly getting my life back together."

How you can help:

Buy The Big Issue!

If you would like to volunteer to be part of CAP or help out at a soup kitchen, call 0114 263 6974.

Some people's names have been changed to protect their anonymity.

JESSICA BELL
PAUL HIRST

WEAPONS.

PAGE NINE.

IN THE INTERESTS OF NATIONAL SECURITY.

ROUGH SLEEPERS.

YOU SEE THEM, WE SEE THEM, COUNCIL SEEMS NOT TO.

PAGE EIGHT.



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I'm going back to Palestine to see my wife, Arwa, next week. We got married in October last year but the government won't let her have a visa to come live with me. They say that she can't come here unless she proves she can support herself in Britain.

We met when I was volunteering in Hebron for the International Solidarity Movement. I had been there for three months and one day I was helping her family with harvesting the olives from their farms. The Israeli army have built a camp in the middle of the family's land, and so to get from one uncle's house to the neighbouring one, you have to go around the camp and past the soldiers. The area is surrounded by Israeli settlers.

In 1984 the settlers made a legal claim on the land and put up housing on what is meant to be Palestinian land. My wife's family is the Abu Haikal family who own all the property on top of a hill at the centre of the land, her father's and her three brothers' houses are all next to each other. Arwa's father has a document from Israel's High Court, won by the group Rabbis for Human Rights which gives Palestinians the right to pick olives. The document also states that the army and police are under obligation to protect the olive pickers, but that doesn't happen. The Solidarity Movement sends people there to help, to be observers and human shields. The settlers come out and throw stones at olive gatherers and make life difficult for them. Once they set the olive groves on fire.

I was so impressed by Arwa's confidence, she was negotiating with Israeli settlers and soldiers on a daily basis, and she was impressed that I, as a man, let her get on with it. Arwa and I fell in love and she came over to the UK on a tourist visa for three weeks the following spring. I went back to Palestine at the end of the summer for our engagement. You never know if the Israelis will let you back in or not, it's completely arbitrary, they know I'm a peace activist, and next time they might decide not to let me in because of that.

That's why I want Arwa here. Her family weren't sure at first, but once I became a Muslim, they were happy. I converted to Islam before we got married, as she couldn't marry a non-muslim. I'm a Christian, and I don't see a contradiction between the faiths. I pray five times a day, every day, but I haven't renounced Christianity. We got married six weeks after getting engaged - it's more for the women, the wedding ceremony.

I had to dance with Arwa in front of hundreds of women! We caused a stir with the wedding cars as we had to cross a border to get to the mosque where we were married. It was our car, the family car, the Red Cross, the Israeli police, international observers following them. It was the only time that year that Palestinians were allowed to drive across the border. It's a ridiculous situation, she's employed full-time in Palestine working for a government office, but how can she find a job here when she has no idea of when she might be able to start work because her visa has not been granted? We'll sign anything to say that she'll never claim benefits here.

I just want to be with my wife.

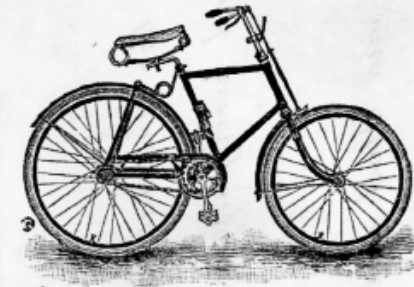
JOANNA SUTHERLAND
IN INTERVIEW WITH
DAVE HAVARD

PALESTINE.

PAGE THIRTEEN.

AN UNREPORTED TRUTH.

Frederick Bicycle Club,



ACCIDENTS BY THEIR NATURE

MAY NOT BE PREDICTABLE, BUT HUMAN NATURE IS. RATHER THAN WORRY ABOUT THE DANGERS OF THE ROAD, IT'S BETTER TO EXPECT ARROGANCE, STUPIDITY AND IGNORANCE FROM DRIVERS AND PEDESTRIANS. WITH THAT IN MIND, HERE IS A LIST OF SOME COMMON DANGERS ON THE ROAD SO THAT WE CAN MORE EASILY AVOID THEM.



ONE - PEDESTRIANS

Most of this type of creature are fitted with earphones these days, and are obsessed with noisy electronic boxes which are stitched to the hand and occasionally lifted toward the side of the head where the brain once was. The pedestrian isn't looking for you, so they don't see you. The pedestrian listens only for the car. Spit, cough, sound your bell or whistle the latest ring tone to alert them. Don't ruin your bike by purposefully riding into them. Unless you've got a really cheap and heavy Chinese thing. Then go for your life.

TWO - ALL SODDING MOTOR VEHICLES

These are by far the greatest enemy to the cyclist. The car driver wants to kill you, the environment and the entire universe, and they won't stop until they've driven to the gym again. My advice, when you are cut up or threatened by someone in an Earth Assassin is the traditional two fingered salute. Or if you fancy a bit of catch me if you can, the good old wankers hand. Or if it's very serious, get the key out and watch them shudder. Stupid ignorant bastards.

THREE - TAXIS

Taxis have their own category due to the fact they have more practice at trying to kill you. They are the Devil, and the meters running brother. Taxi drivers hate cyclists. Be very calm, or very very violent. Nothing else will do.

FOUR - BIKE LANES

Designed to aid you. Though you'll find needles, broken glass, kebabs, students and all sorts of crap on these little red strips. Get on the road in front of the cars. Why should you ride on these red washing lines? We were here first. Bastards.

FIVE - CHILDREN AND DOGS

The only real difference here is one never stops shifting all over the place. Both will run towards the front wheel the moment they see a bike. Be on your guard. I carry a lead pump for these blighters.

Yours in cycling,
and nothing else,

MD Hudson

CYCLING TIPS.

WITH VICTORIAN GENT ABOUT TOWN, M.D. HUDSON ESQ..

PAGE FOURTEEN.

NOW THEN asks for wisdom
and
wonder. Poetics to narrative
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A stagnant wind rattles the rust-
ing bell on your breath. Bald
headed men with boiled eggs
for heads, faces torn apart with
apocalyptic boredom wobble
with canned feet past your
slotted fucked face, nothing
is making sense. Not even the
balls on the table. Stood pissing
over pots of flowers in the beer
garden, itching to get back to
the game. "Must be my go now"
you mutter, forcing the piss
faster from your bladder,
"must be my go now."

You return to find the cock-
sucker with horseteeth is on the
black. The man has the whole
of the human race condensed
into his slouched lop sided eye
that is raised just above the
stick. Dear lord, how can you
hate so many people all at
once? Back and forth the stick
slides between his fingers, he
pauses dramatically, like he
knows what he's doing. Straight-
ens up and wanders around
the table, one eye closed like
a fucking owl, gets back down
to the shot, sliding the stick in
and out of his fancy bridge
hand. Then it's gone, at speed,
the white ball on the black,
the black down the hole. If you
wasn't so pissed you'd fuck-
ing smash his head in with the
pool cue but as it stands, you're
liable to get yourself twatted if
you didn't hold your tongue.

Ever the sportsman, you shake
his hand. Lay the cue down
on the table in a gentlemanly
fashion and walk over to the
blackboard to stick your name
down for another game.

Another beer. You kind of fall
twenty or so yards towards the
bar, aware that people are
moving out of your way, an
arm steadies you at the elbow
but you brush it away, quickly
find yourself at the front of the
queue, a white horrible noise
screeching through the gap
between your ears. "Forget the
beer, I'll take a large whiskey."
The change from the barman
falls into your hand and you
turn from the bar, the drink
aloft, "scuse me, scuse me" the
drink like a lighthouse in your
hand, the rusted anchor is up,
adrift, adrift, staggering towards
a chair in the pool room.
A woman with a big head and
a low cut top shifts up the red
velour of the sofa and taps the
place she's just vacated. Your
feet feel heavy, you fall down
next to her and look at her and
see that her eyes are as empty
as yours. You go to say some-
thing but instead you take a
sloppy slurp at the whiskey in
your hand.

You light a Regal, offer her
one, she takes it, smiles and
you look at her again, your lips
move but nothing comes out,
your brain feels shipwrecked
across her face, she puts a
hand on your shoulder and
gives it a gentle rub, it's the nic-
est thing anyone has done all
day. You nod and point to the
table, you want to say that you
could have beat that cunt still
playing but nothing comes out,
apart from a mumble and a
string of saliva. Her head rolls a
little then nods and she raises
her glass to yours, they chink,
like two tiny bells, announcing the
beginning of a friendship.

STEVE SCOTT

GYPSY GIRL

I remember a gypsy girl
On the cobbled
streets of Montreal.
The bitter March rains and
cheap wine stains.
The art galleries of
Old St. Paul.

We danced, and called it
our transient disco thrill.
We fucked,
and called it love.
We sat in our moon-washed
window sill,
Summoning ourselves from
the night sky above.

We laughed and lapped up
the luxuries
Of old nomad souls,
in process
She promised me,
no apologies.
And for that, I call her
Goddess.

DAVE WOOD

OUR GROUND

Moan, moaning
wind runs -
Pushing
through clefts and
alleys
where little birds are
cawing.

The earth
rumbles, swells
like the big sea.
Waveforms
so solid -
in a married night
confounding.

they carry me
(And I,
you), so childish
tectonic,
for our ground.

For our ground:
a cave of arching
wild animals -
stalactites
hanging like slobber
from their warm
mouths.

JAMES ROOME

DEAR STRANGER

Dear stranger,
Im sorry we have never spoken.
This distance has been too far
For me to find your face
And set it apart
From crowded others.

I've never matched your name
With a memory of us talking
Nonsense, happily playing with
the balance.
Of what we hoped was still
constant.
I hope one day, the ground
beneath us will turn
And we will take a step to-
gether
To find our place, and the
space
We want to shape within it.

I wonder what you have heard
of me.
Though we have never met,
I wanted to show you how sim-
ple I am.
The best part of me,
Wants the best for you.

I do think about you;
Despite the fact I'm never there.
This silence is selfish,
From within it we can only
share
The shame of not knowing
Who each of us are.

Im worried about the words
that hang on my features,
You might strap
Too much attention to the act
of recognising me.

Because things have got so far,
People are planting flags
On the moon.
Those are some uprooted
Notions of nationality,
Watch them flap in the wind,
As it plays out the song
of your mother-tongue
and the ground you learnt to
walk with.

I want to tell you
Im constantly changing my
mind.
Sometimes I feel in the seasons,
A warm day when the sun feels
like a hug
And you can feel its sultry
touch
Hanging in the air.

I wish we could talk more.
I'd tell you that frowning
Taught me to laugh
More than smiling
Showed me not to cry.
And you'd nod,
And tell me how
You were little once,
When you used to chain your
eyes to the sky,
Pulling yourself up
Singing
I'll die when I'm done.

Dear Stranger,
I hope one day you will find me,
And you wont think i am
Too different to understand
That you exist
And we will meet in public
places,
And discuss how to love
And know how to take chanc-
es,
Especially on a day like this.

JOE KYRSS

THE POOL CUE DRUNK.

PAGE FIFTEEN.

STORIES FROM THE UNDERBELLY.

POETICS.

POEMS.

PAGE SIXTEEN.



There are no tea stains in the Millenium Galleries. I think this is a problem. Before I've even mentioned the words 'contextual essay' your eyes have glazed over. German art critic Jan Verhoert possibly noticed the lack of telling brown rings when he was asked to partake in putting together Art Sheffield 08, but this was swiftly overlooked.

The irritating thing is that an outsider came in and actually picked a topic for the show so very pertinent to Sheffield, and then the insiders (Sheffield Contemporary Art Forum) gave him The Millenium Galleries as his central space. Not very pertinent to Sheffield is it?

Yes No Other Options* points a finger at our need to perform at the highest levels in all aspects of our lives. Whilst as a people and as a city (and a society and the world we fall off our chairs at our own profundity), Sheffield, a post industrial city, is thrown like the rest of The North, into an apocalyptic image crisis created by this thing we call 'regeneration'

In his preview to the exhibition Birmingham-based art critic Andrew Hunt claimed Verhoert worked towards opening up 'the latent energy of Sheffield'. With opinions based on his experience of the city 20 odd years ago, (yeah we've heard that one before, go on use the word grim, we love it) Hunt suggests Verheort asks, 'What would it mean to resist the need to perform?'

There was a well-balanced selection of artists with locals such as Katie Davies and Tim Etchells showcased next to international names that will pull in the punters, (I personally adore Wolfgang Tillmanns as a hero of mundane ponderings and sock drying). Of course the selection is catered towards the art bubble (the institution of individuals constantly fluffing their peacock feathers for like-minded ass-lickers). Two of the artists are Turner Prize winners and one was a nominee, but there was at least a variety of (sometimes intelligent) takes on resisting performativity. However most of the really good work was in the smaller galleries, and besides a few token gestures of ambiguous billboard statements and lighting up The Park Hill housing estate, there was little attempt to engage with Sheffield outside of these (performative) gallery spaces.

The small galleries that did accompany the afore-mentioned void of creativity did indeed evoke the latencies of Sheffield. However nestled as they are, amongst semi-derelict buildings in the nooks of the city, most of the culture-curious general public are unlikely to find the time to visit them in their hectic schedule of 'complete exhaustion and total burnout'. When happily sniffed out on a day of puddle-dodging and tea sipping, these aspects of the exhibition did prove truly rewarding. But in all its glossy clean soullessness, The Millenium Galleries instantly killed the topic dead. It comes across as dry, even to an art-educated individual, and is full of words; not everybody likes to be served a lot of words with their consumption of art.

But at the root of all the words (that the gallery has somewhat failed to engage you with) is an interesting notion, the idea of 'latency'. The word 'latent' is repeated often in the catalogue, and to understand why you must delve much further into words than most will, by reading Verhoert's thesis (yeah there's not just a contextual essay, there's a thesis too, I can see you falling over yourself with excitement).

In the section 'The Beauty of Latency' from 'Exhaustion & Exuberance - Ways to Defy the Pressure to Perform', Verhoert claims, 'To embrace latency goes against the grain and logic of high performance (...) the current social order denies the value of latency, the value of a potentiality that remains presently unactualised and quite possibly can't ever be exhaustively actualised'.

In the beauty of latency is the beauty of Sheffield, (I'm feeling quite sentimental at this point, maybe it's the drugs...). Sheffield's beauty lies in the vagueness of all the potential possibilities of tomorrow, and really, it's all about the brew. Be it beer or tea, it's about sitting and thinking and mooching in a way you just can't do in a glossy high performance city, in a glossy high performance gallery, in a glossy high performance institution, that systematically fails to engage with the general public...and has no idea why.

KIRSTY FOX

ART08.



I STAND WATCHING AS TWO STREETFORCE OFFICIALS, SWEATING SLIGHTLY UNDER MULTIPLE SHEETS OF YELLOW NYLON, WORK TOGETHER TO TAKE A SMALL STICKER FROM A PANE OF GLASS ON THAT 'NEW' DEVELOPMENT ON EKKIE ROAD. YOU KNOW THE ONE, ITS BEEN EMPTY IN THE HUGE 'GREAT OPPORTUNITY FOR CAFE/RESTAURANT!!' SPACE FOR AT LEAST THE LAST FIVE YEARS. THE STICKER WAS AN EMPTY FUEL GAUGE, WITH 'HOPE' WRITTEN ABOVE. IT'LL BE BACK IN PLACE SOON ENOUGH I RECKON.

Fact is, Sheffield's expanding. Fair enough. Problem isn't the expansion, it's how it's being done. I for one refuse to live in a Sheffield thats been pissed on by money hungry property developers. All of them building their identical dreams in pale brick, glass and steel.

But yeah. This is about art. Well for a start, for me it's not. I go into galleries and by and large am left cold by what I see. A tree on a hill. That bloody scarface pop art picture. It's identical art for those identical flats I was talking about.

It's about dedication. Think about how graffiti's done. Middle of the night, looking over their shoulder, maximum of half an hour in one place. So cold the paint is coming out the can in spats and drips. Working from a drawing they've worked on for weeks, transferring something a few inches wide into something that covers an entire wall. Shit, but that outline's a bit rough... but just imagine what they could do if given time and places to do it properly.

Loathe as I am to take lessons from the South, Brighton Council over this summer put

Just imagine what that vandal that scrawled a tag down your shop shutter could have done if you'd given him the time and the encouragement to do a proper job, something to make your business stand out. Something unique.

So what if all they've done is write their name? Would you prefer a brand name, a corporation? In a world where we see ideal living through the latest products, the latest clothing, I find it refreshing to see some individuality expressed. Before you dismiss it as the latest outing from an aggressive egotistical teenager, just look at the amount of work that's gone into showing that they want to do something more with their lives.

This bits for you. The older generation. The dads, the mums, the employers. The 'get a proper job' lot. You must have heard of Banksy by now. That's proper money that fella's getting. Graffiti is everywhere, gutted to say it, but it's mainstream. The world over, street art is in galleries, in that latest ad on telly, in the latest range of toys for your kids, on the catwalk and in your magazines.

Foster the kid that bothers to do something creative, that bothers to do something different, because they are the ones who will be making the proper money in the long run, shown the way.

This isn't a world where you can work for the factory down the road all your life. This is a world where we have to be in charge of our own lives, our own talents, our own money, our own jobs, because if we aren't, they will be sold off to someone else for someone else's gain.

If anything these youths represent our individuality, in a world where Tesco's in on every street corner, that sticker, that paste-up, that mural is the thing that gives our Sheffield streets their colour. Everything is slowly becoming the same. We have the same problems, racism, poverty, drug abuse that is elsewhere, and its all happening in our city, that is increasingly like every other city in England, EXACTLY the same chain shops, exactly the same problems. Is it any wonder that we are ending up with more and more people just saying 'fuck it' and not bothering?

Our kids are told they have every opportunity when growing up. Be a doctor, be a footballer, be famous for a few years based on nowt apart from stripping down to your kegs in Big Brother. Slowly, as they grow up, they realise how futile most of their ambitions are. With any luck, someone will come along to encourage their talents, and they'll be a productive member of society. That's what this is about. Appreciate those that want to make something more of themselves, because without them we are lost.

I'm not asking you to like that tag on the roof down on London Road. Im just asking you to appreciate the effort and skill that went into it. Thirty thousand years ago, one of our ancestors dipped a burnt stick in some ochre and drew a picture of a bison on the cave wall.

Nothings changed, apart from the walls we now draw on. Do me a favour, and next time you look at a wall someone's painted, try and appreciate it.

JONES.

STATE OF ART.

STATE OF ART.



Sheffield artist Phlegm has produced independent magazine, 'Phlegm comic' for three years. As well as creating street murals, painting aeroplanes, releasing two small graphic books (co-written with MD Hudson) and generally amazing an ever increasing audience with his prolific output, Phlegm recently worked with Aaron Stout on a new music video. He took some time out from his hectic self-enforced hermitude to answer a few questions for Now Then.

NOW THEN: What inspired you to start the comic?

PHLEGM: It came from years of not having the confidence to stand behind my work, actually saying this is what I do; I'd get together a big body of work, then fall out with it, ignore it and start something new. However Issue seven's been a big breakthrough. I've this duality between being an illustrator and a cartoonist; I'm not purist enough to go for either of them and they clash. But when I started issue seven I went through this process of constantly throwing things away until something emerged. Issue seven's got no recurring characters, it's more advertising based and satirical; single pages with strips on them. Maybe half a page will be illustration but with certain frames that stick out. It's trying to mesh the fact I feel like an illustrator but also a cartoonist.

NOW THEN: How long does it take to plan a large street mural like the one you painted on the RSPCA building?

PHLEGM: I didn't plan any of it. That's loosely based on an earlier canvas; I liked the colour scheme and wanted to see it on a bigger scale. I don't like to plan the street art stuff; it's very organic and eases up the tension that builds from working on the comic.

The dip pen stuff's pretty intensive, sitting down, figuring out how I want it to look, pencilling it out, and then finally drawing it. Sometimes you feel like head butting the table, especially when you're three quarters of the way down the page and you still don't like it. Don't get me wrong though it can be very fulfilling at the same time.

NOW THEN: Does the transient nature of your street art ever concern you?

PHLEGM: I love it when pieces get painted over. At the end of the day I don't see it as art, it's graffiti and writing. With graffiti you throw something up and expect it to be buffed out and painted over. I like that. Nothing's precious. I don't even take pictures of most of them; it's throw away, it's not meant to be permanent.

I don't like going back to paintings; if people want something changed I prefer to re-paint it, to do something different. It's refreshing compared to a lot of other art where it's about your name and what it's worth.

It's the same with the comic, it's not for people to show off because they've got something by someone who's known. It's just a cheap comic that I want people to have, they can decide whether it's got any artistic merit or not, personally I don't care, it's just something I do 'cos I want to. It's tinged with a bit of punk I guess.

NOW THEN: Do you find other arts are a major influence?

PHLEGM: Any art form tries to communicate something, in some sense it all translates... well not modern dance though, that's just stupid. I've got a thing about modern dance, it's fantastic! When I was studying at Bretton hall the dance place was pretty close and I went

to see these performances with massive messages about world hunger. It was amazing watching some middle class hippy prance around in a leotard when really it's about poor people, you don't know how deep that goes, it's crazy!

NOW THEN: Do you see the comic as a platform for your art?

I like the idea of not succumbing to any sort of path. People often use self-published comics as a platform to do something else, but right from the beginning I've seen it as what I want to do. It's not a means to be getting somewhere; the comic's just the comic.

NOW THEN: Is there anything you're trying to convey through your work?

PHLEGM: Certain themes recur in my work; apathy motivates me a lot, people's unwillingness to get involved with the city that's around them. It's not hard they just need to make an effort, follow their own dreams and be more individual. But it is difficult to get ahead in any kind of scene, it's why I hate scenes so much. The categories are so strong that if you step out of it there's no support and people are scared; like the small press scene and the small little comics that come out, it's not healthy. I'm happier for my work to be shit, for it to be crap in some sense, rather than fitting in with everyone else; ok I tried a few ideas that didn't work but I prefer that.

The people who buy my comic aren't the type of people who usually buy comics, but I feel there's potential for things like this that don't work, in standardised genres. I think the comic has a lot more potential than I sometimes let it have...

NICK BOOTH

PHLEGM.

SHEFFIELD MURALIST+COMIC ARTIST - NEW SHOW AT THE OLD SWEET SHOP 5TH PAGE TWENTYTWO.



**TOM
STAFFORD**

SMALL WORLD

TOM STAFFORD IS A MAN.
ITS A FAIRLY SAFE BET HE HAS A
FACE AND AT LEAST
RUDIMENTARY FINGERS.

TOM LECTURES IN PSYCHOLOGY
AT THE UNIVERSITY OF SHEFFIELD.

Who do you know? And who do
they know? And who do they
know? Answer these questions
and we get a network of con-
nections. This is your social
world; not just your friends, fam-
ily, colleagues but the people
who know your friends, family,
colleagues.

The tangled knots of this
network make up our cliques
and clans, its criss-crossing
lines are
loves, hates, loyalty and mere
recognition between all the
people we are connected to.

If you do a precise survey you
could start to analyse the
structure of this network. For
example, you could try and
define cliques - tightly intercon-
nected clusters of people who
all know each other and don't
know many people outside of
the clique (you can try an ap-
proximation of this yourself - do
most of the people you know,
know each other? If so, then
you're in a clique).

Once you've defined cliques
you could define how central
each individual is to the clique
by calculating what proportion
of people in the clique they
know, or you could identify indi-
viduals who know individuals in
different cliques, thereby creat-
ing a bridge between groups.

Academically, all this goes by
the name of Social Network
Analysis. But without doing
a precise survey we already
have an intuitive knowledge for
these social words, the cliques
that are part of the larger
network. We recognise people
not just as individuals but as
part of social groups, cliques
defined by how they spend
their day, by the typical places
where we see them or the hob-
bies they have in common with
their friends; she's a climber,
he's part of the Tuesday Club
crowd, and I know them from
school. We do this for people
we don't even know, just as
much as for people we know,
maybe more.

We probably all know familiar
strangers who we've never
spoken to but recognise as a
'friend of so-and-so' or 'part of
the Walkley crew' or whatever.
Cliques define social space,
they aren't just a description of
what happens when we add
up all the connections
between all the individuals
who we know.

Who we know is part of who we
are, and as we look out at the
world we try and make sense
of it in terms of connections, in
terms of tribes and gangs.

Living in a modern city like
Sheffield we're lucky in that we
can all belong to a number of
different cliques, and, should
we want, we can leave and
join them relatively easily. For
most of human history group
membership was fixed, and
the sort of thing that could get
you killed, not just something to
help you make sense of who-
knows-who. Groupness facili-
tates trust, but the flip-side of
this is distrust of people stran-
gers, those who are outside the
group.

This is why everybody loves the
"small world!" game. Do you
know it? The game starts when
you meet a stranger and you
take turns in asking questions
which identify potential cliques
that you both might belong to:
"Where do you work?" "Where
do you live?" "What kind of mu-
sic do you like?" . It ends when
one of you recognises a com-
mon membership and
uses it to establish a connec-
tion between the two of you
("The Vine?! Do you know
Alan?"). It's a game where
you both get to win, which you
mark by saying (in unison, pref-
erably) "Small World!" .

We love small worlds because
of the comfort they promise
- a world where everybody is
connected to everybody else,
somehow, we just have to find
out how. Small world moments
offer us a glimpse of the larger
network, the network which all
our little cliques are just sub-
clusters of.

Networks don't have to be
small worlds, which is perhaps
another reason why we are
continually delighted to find
evidence that our social
network really is one. For
example, imagine a world in
which everybody is arranged
in small, total, cliques (groups
of people who only know each
other).

If you picked two strangers at
random from this world, unless
you happened to pick two peo-
ple from the same clique, the
chances are that they wouldn't
know each other - but not only
that, they wouldn't have any
mutual friends either. There'd be
no surprising connection to be
found, no small world. The same
thing is true for less extreme
versions of the same network,
the more 'cliqueyness' in a net-
work the less chance there is
that any two random individu-
als will have a connection.

The paradox of this is that
although cliques make up our
social worlds, and define the
landscape which we use to
discover these suprising 'small-
world' connections, cliqueyness
is actually in direct competition
with connectivity. If you only
know people who know each
other you won't have any con-
nection to new people. You can
also imagine the situation from
the other direction: a world
where nobody you knew knew
anybody else you knew would
also be a world where you had
short connection to everybody.
You wouldn't want to live in this
world, however - imagine never
knowing directly more than
one person in a group.

So cliqueyness and suprising
connections look like they form
a trade-off, with cliqueyness
helping us to make sense of
the world, but doing so at the
cost of limiting our ability to
connect to strangers.
This would be a sad story but
for the discovery made a few
years ago by two American
network theorists, Duncan
Watts and Steve Strogatz.
They discovered something
about networks which means
that you don't have to lose a
suprising connectedness if you
keep a high degree of
cliqueyness. What at first looks
like a trade-off, for a suprising
reason, turns out not to be.

Watts and Strogatz were look-
ing mathematically at the two
properties of networks we've
already considered: cliquey-
ness and connectivity (which
they define as 'average mini-
mum path length', the average
shortest distance between all
pairs of individuals in the net-
work). Like us, they considered
completely cliquey worlds with
very low levels of connectivity
and they considered com-
pletely randomly connected
world, which have low cliquey-
ness and high connectivity
(short average minimum path
length). Their discovery came
when they used computer
simulation to measure, step by
step, what happened when
you changed a highly cliqued
network towards a completely
random one.

Inspecting cliqueyness they
found what you might expect;
as you make connections in a
cliquey network more random
the degree of cliqueyness de-
creases steadily. The suprise is
what happens to connectivity.
Rather than change steadily,
the connectivity of a cliquey
network increases with mas-
sive rapidity as you add ran-
dom connections. Just a few
connections between cliques
makes everyone in the net-
work closer to everyone else. It
seems there is a sweet spot,
inbetween the two extreme
kinds of networks, where
each individual in the network
is still in a clearly defined
clique, but everybody is also
closely connected to every-
body else. Watts and Strogatz
called networks that existed in
this sweet spot 'Small
Worlds', for obvious reasons.
Armed with this definition sci-
entists, starting with Watts and
Strogatz, looked around for
real-world networks they could
analyse. Example after exam-
ple turned out to be 'small-
worlds'. The electricity power
grid in the US, the network of
collaboration between Holly-
wood actors, the neural
networks in the brains of
worms and humans.

'Small worldness' seemed to be
something that many different
kinds of networks have; not
just something that's do to with
social networks and our love of
finding suprising connections
with strangers.

The reason for this ubiquity may
lie in the way small world net-
works combine local structure
(cliqueyness) with global con-
nectivity. To an individual who
is part of small world network it
looks pretty much like a world
of cliques — most of the
people (or power stations, or
brain cells, or collaborators)
you know also know most of
the other people (power sta-
tions/braincells/collabora-
tors) you know. But despite this
'ground level' view of things
nobody in any clique is very far
away from anybody else. Just
a few extra-clique connections
are enough to make the whole
network connected. This means
that information (gossip, elec-
tricity, neural signals, whatever)
can spread through the net-
work easily.

As individuals we can only see
the larger network in terms of
who we know, and in terms of
the cliques we can make out,
but there is a larger network
out there which we, and our
cliques, are just a tiny part of.
And this whole network is a
community, full of suprising
connections between any pair
of individuals that you choose
to pick. Things like information,
opinions, diseases and fash-
ions spread through this net-
work rapidly, taking advantage
of these suprising connections.
If we're lucky we occasionally
get a glimpse of them our-
selves, when we find a supris-
ing connection to a stranger.
But whether we do or we don't
we shouldn't forget that we are
always connected to the larger
network, and what we do can
affect everyone.

It is, after all, a small world.

FEED YOUR HEAD.

PAGE TWENTYTHREE.

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FEED YOUR HEAD.

THIS MONTH TOM STAFFORD SPEAKS ON SOCIAL NETWORKS.

PAGE TWENTYFOUR.

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TREVOR

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TREVOR

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DETONATE. 9TH BIRTHDAY & DARK CRYSTAL 2ND BIRTHDAY

15TH FEBRUARY
@PLUG

RONI SIZE//
SKREAM//

IT IS WORTH NOTING THAT
ALTHOUGH BILLED AS
DETONATE'S 9TH BIRTHDAY,
STRICTLY SPEAKING THIS IS
ONLY TRUE OF THEIR EVENTS IN
NOTTINGHAM. DETONATE ARE IN
FACT RELATIVE NEW COMERS
TO SHEFFIELD, REPLACING
METROPOLIS @ PLUG.

As expected Roni Size and the
Reprezent crew whipped the
audience into a frenzy with all
the classics from 'New Forms'.
Yes they played 'Heroes' and
yes they dropped 'New Forms'
and of course finished with
'Brown Paper Bag', so the more
cynical amongst us might have
uttered the words; predictable,
boring and over rated, this
however, is harshly unfair. The
chance to see a true musical
pioneer playing the best of
his output is not to be sniffed
at. The band combined won-
derfully and much of the set
despite being over 10 years old
retained the forthright original-
ity that this band was accred-
ited with all those years ago.
Though others have tried, Roni
Size: Reprezent remains the
original and best live drum n
bass show around.

The atmosphere in room two
where Dark Crystal had netted
the 21 year old pioneer of dub-
step, Skream was intimidating,

with people baying for bass
that wasn't available due to
technical difficulties. Frustra-
tions mounted for the young
DJ and with the issue out of his
hands it led to him stopping
the music and even breaking
his headphones in anger. How-
ever, once the crowd under-
stood, Skream began display-
ing why he is in such demand.
Selecting tunes that carry
themselves without lashings of
bass, mixing a blend of glitchy,
techno influenced tracks, and
including some dubplates of
his own that demonstrate his
mastery of the genre. Though
his mixing was often shaky, by
the set's peak the room was
humming and despite a ques-
tionable number of rewinds
that often hamper dubstep
sets, it was clear that Skream's
popularity will only grow.

BEN DOREY
REG REGLER

OPUS SESSIONS LAUNCH NIGHT

21ST FEBRUARY
@ DQ

PETER PARKER//
ALIX PEREZ//
KIDKANEVIL//
4D//K.I.D.L.I.B.//

IN A CITY ALREADY AWASH WITH
ALTERNATIVE MUSIC AND UN-
DERGROUND CULTURE IT TAKES
SOMETHING TRULY ORIGINAL TO
STAND OUT FROM THE CROWD.
IT WAS THIS SENSE OF
INNOVATION THAT MADE THE
OPUS SESSIONS
LAUNCH NIGHT.

Providing followers with an
intoxicating mix of alternative
beats and visual arts - Opus
triumphantly succeeded. Upon
entering DQ, one is instantly
struck by the sense of transfor-
mation - the Opus lightboxes
giving their dominating glare
from the back of the stage and
guest artist, Phlegm Comic
performing live graffiti for the
punters.

First Word Records' rising star,
Kidkanevil, span a quality mix
of classic and contemporary
funk, soul and hip hop. Howev-
er, it was only after being joined
onstage by a live flautist that
Kid K demonstrated his true po-
tential, combining tight grooves
and phat basslines alongside
sizzling jazz flute licks. The level
of musical interplay showcased
both musicians' ample techni-
cal ability leaving the crowd
lost for words

Next came Peter Parker, adding
the considerable weight of his
legendary status as one half of
British music heroes, Fingathing.

Parker shocked the crowd with
a storming set of old school
electro and dirty beats which
whilst perhaps not being what
everyone anticipated, left no-
body disappointed. Then came
another future star, Alix Perez,
whose on point production
skills have earned him respect
from the established drum n
bass community. Perez's style
ensures that drum and bass
has a bright future. His rolling
basslines accentuated by sub-
tle beats and intelligent breaks
are a million miles from the
usual big names pedaling the
same old drops to the amaze-
ment of first time gurners. Opus
resident, 4D's selection of hard
hitting DnB rounded proceed-
ings off raucously.

With Aim and Clark in the
pipeline, Opus Sessions is fated
to become a corner stone on
which Sheffield's new cultural
landscape is built.

WILL HUGHES

NEIL McSWEENEY.

15TH FEBRUARY.
@THE GRAPES.

Nonchalantly, and with a
confident nervousness Neil
McSweeney delivered a set
to brighten any grim Febru-
ary Wednesday. In front of a
packed audience that proba-
bly exceeded health and safe-
ty standards, McSweeney, in all
his lanky elegance, all by his
lonesome, treated us to a sweet
hour of song. A set consisting
of new and old gems, happy
and sad, bright and bold.
McSweeney has a lovely way
with words. His lyrics, in their
simplicity, cut through layers of
crap to reveal an understand-
ing of humanity, but he makes
you laugh also. His banter with
his audience in between songs
revealed a man who is at ease
with his music. His melodies on
the guitar are understated, but
at the same time provide a per-
fect foil for a voice that is full
of soul and each word is sung
like he means it. McSweeney
took the opportunity to try out
some new songs at the Grapes,
which went down like a good
single malt, smoothly, warmly,
and with a sweet aftertaste.
McSweeney's star is definitely
on the rise and those who
came out to see it shine, went
away into the night contented,
bright eyed, and wishing that
he could have played a couple

SHEA MCCARTHY

TTC// SHEFFIELD SOUNDS.

4TH MARCH.
@FUSION AND
FOUNDRY.

The Tuesday Club has long
since established itself as an
institution in hip hop, drum and
bass and beyond. We were
however, slightly disappointed
by their so called 'Sheffield
Sounds'. Bare Knuckle Soul's
brand of soulful hip hop was
at best a display of mediocrity,
the highlights coming when
their front man served up
spoken word that was sadly
wasted on students too wasted
themselves to appreciate it. Self
professed Sheffield artist, Kid
Acne unleashed his attempt at
hip hop and immediately dis-
played why he should concen-
trate on the less musical side
of his career and leave rhym-
ing to artists with a lyrical flow.
Toddla T, however, is a much
improved DJ, a trait clearly
marked by his ability to jump
genre with great ease. Having
recently appeared at Fabric
in London, a coveted booking,
it seems that Toddla T has a
bright future ahead.

The Tuesday Club's standards
are usually impeccably high
so the appeal of local artists
of average ability did little to
impress the usually awestruck
faithful of TTC clubbers. This is
not to say that Sheffield is be-
reft of fine hip hop, drum n bass
and alternative artists; but that
simply, on this occasion, they
were not showcased.

REG REGLER

SINGING KNIVES RECORDS AND ARCHITECTS OF HARMONIC ROOMS.

11TH FEBRUARY.

A night for only the boldest mu-
sical adventurers. Taking place
across the city in small func-
tion rooms of obscure pubs, the
audiences are unable to move
for the lack of space, creating
the perfect opportunity for the
various acts to unleash their
musical madness.
Swift Are The Winds of Life, fea-
ture two violinists and a percus-
sionist of the most extraordi-
nary variety. A man who bowed
his cymbals, dropped chains
on his snare drum and occa-
sionally beat what can only be
described as a lamp shade.
Sounds bizarre? The noises
actually created were well into
the realms of the ridiculous,
like being wedged between
Captain Beefheart and Alfred
Hitchcock mid sound clash!
The more conventional, Cath
and Pete Tyler, performed a pol-
ished collection of folk pieces,
performed acapella or ac-
companied by guitar. A breath
of fresh air from the aforemen-
tioned folk anarchy. Madness
ensued once more however,
as traditional Scandinavian
folk songs were bowed on a
rare Finnish instrument that has
definitely featured on a horror
soundtrack or two.
These events are without ques-
tion entertaining, musically
challenging and fun. I would
however, exercise caution when
attending. Make sure your men-
tal health is in good check and
your temperament is cool, calm
and collected.
You will be tested.

REG REGLER

SOUNDCHECK.

PAGE TWENTYNINE.

RONI SIZE. SKREAM. PETER PARKER. ALIX PEREZ. KIDKANEVIL. 4D.

SOUNDCHECK.

NEIL MCSWEENEY. TUESDAY CLUB. ARCHITECTS OF HARMONIC ROOMS.

PAGE THIRTY.



CLARK TURNING DRAGON OUT ON WARP RECORDS

WARP.CO.UK
CLARK.CO.UK

Clark's fourth LP represents a change in direction which can be mapped by its artwork alone. Just as Body Riddle shows two converging, digitised cliff faces - a hint of the computerised soundscapes within - Turning Dragon reveals the obtuse nature of its music through an abstract collage of texture and shape. But Clark hasn't so much abandoned the sounds of his former pseudonym as twisted them, creating an album that evades the IDM pigeon-hole by flirting with techno and acid house.

Opener 'New Year Storm' is a statement of intent. Sharp and industrial, it sets the tone for what is Clark's most danceable album to date. The almost unbroken four-four pulse and off-beat hi-hats push themselves to the front of the mix, making rhythm, not melody, the driving force of the tracks.

You could be forgiven for thinking 'Truncation Horn' was a collaboration with Jackson and His Computer Band. Chopped beats and vocal fragments collide before dropping into 'For Wolves Crew', a seamless blend of Clark's old and new approaches and perhaps the album's strongest track.

Whilst some tracks see Clark in familiar analogue IDM territory, notably 'Ache of the North' and 'Hot May Slides', these are respites from what is a conscious attempt by an acclaimed producer to diversify his sound and incorporate fresher elements. Turning Dragon may not be his best effort to date purely due to the quality of its predecessors, but it is an interesting divergence from the expected.

SAM WALBY



JOHN FAIRHURST JOYS OF SPRING OUT ON HUMBLESOUL.NET MYSACE.COM/JOHNFAIRHURST

Whilst many UK folk musicians tend towards Americanisms in their approach, Manchester based, John Fairhurst retains a quality and sound that is undeniably British.

Combining his accomplished guitar playing alongside a variety of traditional folk instruments such as harmonica, harp, violins and the occasional drum, Fairhurst builds a sound so textured that it really does spin a mysterious yarn, one that catches the ear and draws you in.

Vocal-less throughout, 'Joys Of Spring', demands attention. The wailing blues at the start of the record demonstrate the more accessible side of Fairhurst's music. However, his folk tendencies reveal a more delicate approach as well as many celtic influences. The layering of the stringed instruments interplay with a nostalgic beauty, dragging its listeners deeper into its tale. If music with no words must tell its own story, then 'Joys of Spring' is a Homeric epic, speaking to us of land, water, space, time and friendship.

Fairhurst's song titles help us to realise these messages, 'Passing Time', 'How Far East' and 'Friends' are all names that evoke meaning, but it is through the music that these tales truly come to life. Much of the skill in this album is in its structure and length, with Fairhurst delivering only 11 compositions, never dwelling too long on any track and carefully selecting his song order to keep his listeners interested.

Alternating between foot stomping blues with slide guitar and more intricately finger picked folk melodies, 'Joys of Spring' is nothing short of a journey, a new path mapped out in a well known musical country.

Fairhurst has created a record that will not surprise many with its originality, however, the stories here, along with the exquisite musicality through which they are told will intrigue, excite and capture the mind of any lover of guitar based music.

REG REGLER

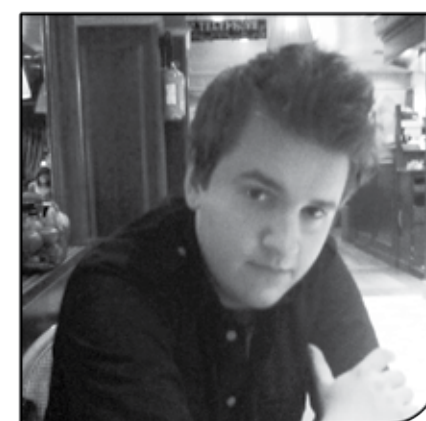


RANDOM FAMILY LONELY MOUNTAIN E.P.

Liverpool based folk quartet The Random family have conjured up five songs full of easy grace. The opening track 'This much I know' is a wonderfully happy and melodious tune that would brighten up the dullest Monday. It gets better from there, with dulcet, perfectly layered three and four part harmonies complemented by the odd dash of an understated brass section and softly brushed percussion. Title track 'Lonely Mountain' displays a lyrical beauty far beyond the expected boundaries of a group so young, not a single band member older than 23. I'm sure The Random Family have much more to offer, and with a more refined production it won't be long before they have a much bigger stage. Their inlay card curiously contains a recipe for Catalan fish stew. Like their tunes, it sounds delicious, and is to be enjoyed with copious amounts of red wine. If you can't be bothered making the food, dig into the vino and get drunk on The Random Family's intoxicating feast of lovely folk.

MYSACE.COM/
THERANDOMFAMILY1

SHEA MCCARTHY



LOUIS ROMEGOUX MYSACE.COM/ LOUISROMGOUX

Sheffield based, Anglo-French musician, Louis Romegoux is the entente cordiale of singer-songwriters. Intricate finger picking, overlaid with laconic, pastoral melodies combine to create an evocative style that proudly demonstrates its roots in two great folk traditions. Go and listen to this online.

WILL HUGHES



ROGUE STATE JUDGEMENT COME /STREET LIGHT

R8 Records serve up more glitchy niche and dubstep. 'Judgement Come' is rightly the A side representing Rouge State's niche tendencies and accomplished production whilst 'Street Light' has a dubbier approach but is let down by its annoying vocal sample. Solid stuff though.

REG REGLER



ONE ELEVEN THE ONE ELEVEN FIRST WORD RECORDS

One Eleven is the latest signing to Yorkshire's hip hop stalwarts, First Word Records. An especially innovative producer, he specialises in acousmatic production, taking unexpected noises sampled from the world around him and working them into unique beats and melodies. His debut, 'The One Eleven' consists of 111 tracks being released as free downloads on First Word's blog verbalise.net over the course of eleven weeks, starting on the 10th March 2008.

First Word kindly sent us the first eleven tracks to sample, and we were impressed by what we heard. Songs influenced by hip-hop, house and even liquid jungle are all imbued with a strongly emotive quality, mainly due to the warmth born from the extensive acoustic sampling and depth of production that seem to be One Eleven's signatures. This one's a pleasure for ears and mind.

FIRSTWORDRECORDS.COM

BEN DOREY

REVIEWS.

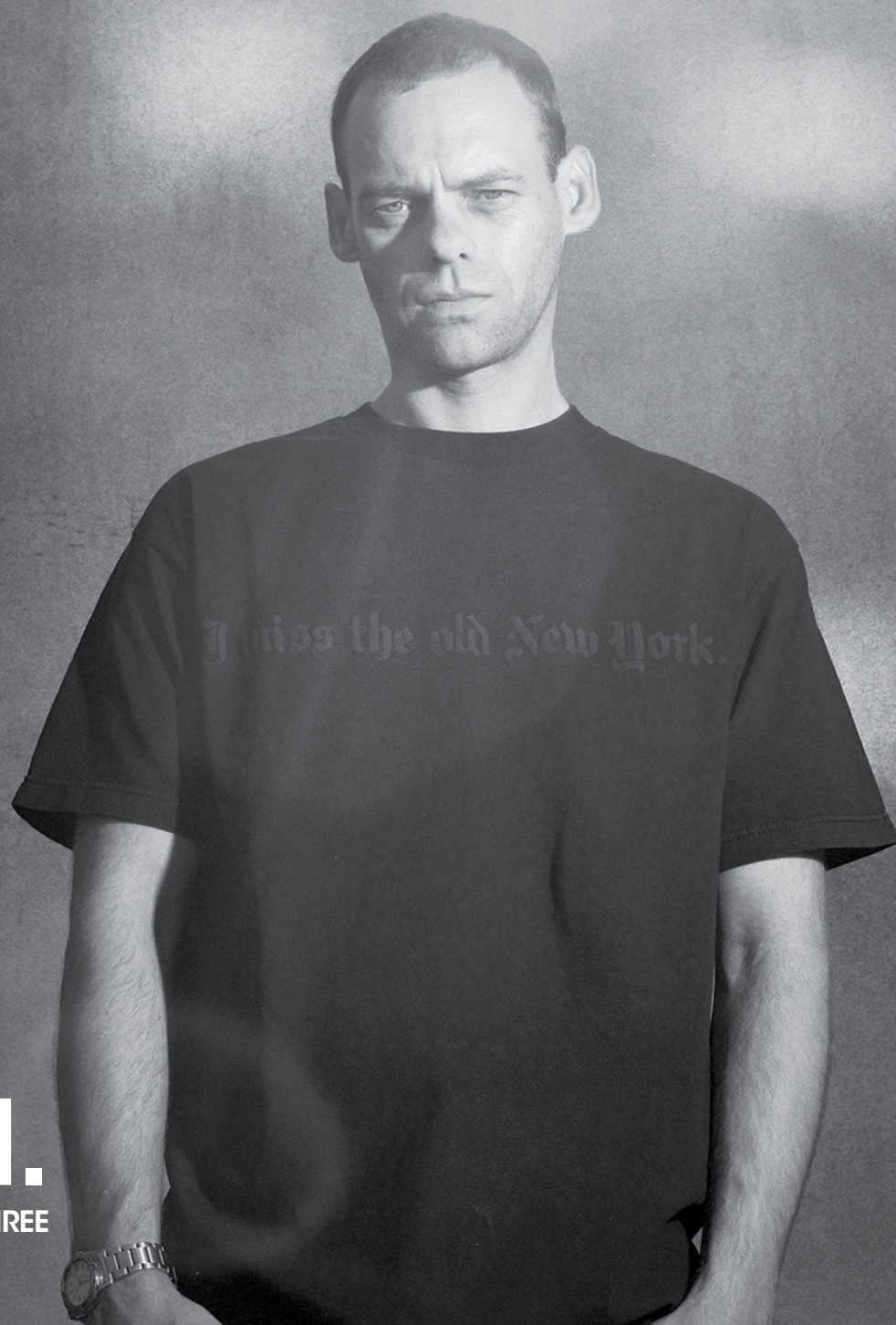
PAGE THIRTYONE.

CLARK//TURNING DRAGON. JOHN FAIRHURST//JOYS OF SPRING

REVIEWS.

RANDOM FAMILY. LOUIS ROMEGOUX. ROGUE STATE. ONE ELEVEN.

PAGE THIRTYTWO.



ANDY TURNER IS A BUSY MAN. SINCE FOUNDING ATIC RECORDS ALMOST TWO YEARS AGO HIS TIME HAS BEEN SPENT SCOUTING, RECRUITING AND PRODUCING NEW TALENT FOR HIS LABEL, AS WELL AS PERFORMING LIVE, DJ'ING ALL OVER THE COUNTRY AND WORKING ON A SIDE-PROJECT. ON TOP OF THIS HE IS SOMEHOW FINDING THE TIME TO WORK ON AN AS-YET-UNTITLED FOLLOW-UP TO FLIGHT 602, DUE FOR RELEASE LATER THIS YEAR. BEFORE STORMING A DJ SET AT OPUS SESSIONS IN SHEFFIELD THE PRODUCER-EXTRAORDINAIRE GAVE NOW THEN A FEW MINUTES OF THAT PRECIOUS TIME TO TALK ABOUT LIVE PERFORMANCE, THE PRACTICALITIES OF SETTING UP YOUR OWN LABEL AND THE FUTURE OF ATIC.

What inspired you to leave Grand Central and start your own label?

I could see the label was going under so leaving wasn't an option. I just decided to do it sooner rather than later. As for starting my own label, it was either that or start looking for another deal and after the experience I had at Grand Central I wasn't in a rush to do that.

Would you encourage artists who want more creative control to do the same?

It's hard to say really. I am fully independent but a lot of my time is taken up with producing other artists we've signed. It's cool but if I'd signed to another label there wouldn't have been this extra work and I could've concentrated more on my music. I'm producing 4 albums for the label at the moment so it's hard work. To anyone else thinking of doing it, if you value your spare time and cash I wouldn't bother.

How did your live show come about?

I didn't want to do it at first but [former Grand Central head] Mark Rae talked me into it. I wasn't even in the band at first - I stood at the bar and watched them play my songs. Kind of odd but it sounded cool and I thought if we're going to do this I need to get more involved so I started playing too. Glastonbury was a great experience. We had a hefty crowd and the sun came out as we went on. In a way, though, it felt like the band was winding up then anyway. We couldn't afford to tour Europe so it was like, what now?

How does it compare with DJ'ing?

It's chalk and cheese. I do enjoy the live stuff but it's hard work and because the band was so big, more often than not we'd lose money when we played. It also started to affect the way I produce. I was writing with the band in mind and to be honest that's one of the reasons I stopped playing live. I wanted to get back to pure production. Right now I'm really enjoying DJ'ing again so I'd have to say I prefer that.

You've mentioned before that you're a big fan of bands like Belle & Sebastian, Arcade Fire and the Brian Jonestown Massacre. Have these tastes affected the way you make music?

For the record I can't stand Arcade Fire now. I liked their first record but the second was shit. Also, Belle & Sebastian have lost it. The first few albums were great, especially Tigermilk, but the last few are irrelevant. On the other hand, Anton Newcombe of The Brian Jonestown Massacre is a writer who for me can do no wrong. My music isn't so much inspired by his but it definitely makes me want to push myself as hard as I can artistically.

What can we expect from your new album?

I've got 20 tracks on the go which I'll whittle down to around 15. I'm trying to collaborate as much as possible on this record and have started writing a track with James Yorkston. I'm also writing with Death Of The Neighbourhood who are about to release an album on ATIC. I'm working on other collaborations but they're not sorted so it wouldn't be right to mention them just yet.

What's in the pipeline at ATIC?

Lots of good stuff. There's the Death Of The Neighbourhood LP I mentioned. This will be a double CD of weird and wonderful vocal and instrumental tracks. The first single, 'Cokeholes', is out now with a great video by an upcoming filmmaker. Following that will be 'A Life Of Consummate Ease' by Gripper, an old friend from Barrow. It's a great mix of styles - house, latin, hip-hop. His skill is making all these elements fuse and work together. It's a producer's album and I think a lot of heads are going to love it. Next up will be an LP by a Manchester producer we signed recently called Crowhead. He mixes old school hardcore, house and hip-hop. Finally, I'm half way through producing the next Niko record. She's written some beautiful music that people are going to love.

ATICRECORDS.COM
MYSPACE.COM/AIMFLIGHT602

SAM WALBY



EINSTEIN

MYSPACE.COM/EINSTEIN42

The line between genius and insanity has never been a wide one. A band that has no songs, no genre, no defined band roles, and no apparent structure may sound like insanity, but when Sheffield band, Einstein serve up their brand of rule-free instrumental harmony, it sounds much as their namesake would suggest: genius.

Elements of jazz and prog-rock exist somewhere within the music, but it sounds like discernibly neither. Instead, expect a sonic journey into unfamiliar territory and cerebral noodlings, unknown dimensions and far-off plains. I met up with band musicians Tim, Bob, Neil and John to talk about their music, context and metaphysics.

NOW THEN:
HOW WOULD YOU DESCRIBE YOUR MUSIC?

Tim: It's a finite manifestation of energy transmitted through humans in the context of North European history, philosophical and social context, psychology, emotion, spirituality and soon, all location specific to this point in time.
Bob: Individual experience as well.

Tim: And thousands of variations of creative response collaborating to create one output. I mean, that's only one way of saying it (laughs).

NOW THEN:
DO YOU BELIEVE IN THE CONCEPT OF GENRES?

Tim: I personally don't.
Neil: I believe in trends. I believe a lot of people might have to feel as though that's what being successful as a musician is.
John: I definitely believe in genres to the same degree I believe in classifications of different insects or birds. Humans need to classify things into different set types.
Tim: Rather than describing it in terms of genres you could say it's epic, philosophical, profound, it's freedom.

NOW THEN:
HOW DO KNOW WHERE THE MUSIC IS GOING?

John: I think we communicate in different ways. With me it's purely a sense of the aural nature of the band.
Bob: For me it's about eye contact and self reflection. It's the idea of it being like a hive mind, you look at someone and it's like looking in a mirror to find a sort of higher vibration to key into.

John: Sometimes you can spend half an hour getting into that frame of mind.
Neil: It's an inverse relationship. When we play a gig we go 'oh yeah what did we play at that gig?'. You've created something good and then you go back and practice it. We're just playing the bits that appeal to our different personalities.

EINSTEIN HAVE A BI-MONTHLY RESIDENCE AT THE RUNAWAY GIRL.

NEIL THORNLEY

COMPETITION

Every month your opportunity to get tickets to a few great shows in Sheffield. Reward yourself with the correct answer.. We didn't really say that..

SEND YOUR ANSWERS TO:

ANSWERME@
NOWTHENSHEFFIELD.COM

NOW THEN: We're operating a random selection policy, so we'll look to the gods for a number, so best hope its yours - we'll throw in a free pint for each gig as well.
.. and two tickets to Opus Sessions
.. and a ticket to a corporation show. (legends that they are.) who'd moan..

Q: According to latest government statistics how many rough sleepers are there in Leeds and Sheffield combined?

A: 1000

B: 12

C: 350

D:500

...Now we're not saying we'd give the answer away but have a little read through the news section...

www.citycouncil.org
- join the debate!

Corporation

gigs

Tue 1st Apr - £10 adv - 7pm *

HEAVEN SHALL BURN

+ ABORTED + MISERY SPEAKS

Wed 2nd Apr - £8.50 adv - 7pm *#

REUBEN

+ THE GHOST OF A THOUSAND + BADDIES

Thu 3rd Apr - £6 adv - 7pm *

FRANK TURNER

+ OPPENHEIMER + CIARA HAIDAR
+ TIM HOLEHOUSE

Fri 4th Apr - £14 adv - 7pm *#

CHIMAIRA

+ MAROON + THE SORROW
+ DEAD SHAPE FIGURE

Sat 5th Apr - £tba - 7pm *#

EAST END BAD'OES

+ SKYEDGE + FC DOG UK

Sun 6th Apr - £6 adv - 7pm *

THIS WILL DESTROY YOU

+ VESSELS + COCEAN + TIGER WARSAW

Mon 7th Apr - £8 adv - 7pm *#

THE APPLES

+ HIJAK OSCAR + GYPPO'S

Thu 10th Apr - £18.50 adv - 7pm *

ACE FREHLEY

+ SUPPORT

Fri 11th Apr - £10 adv - 7pm *#

PRIDE AND FALL

+ (SPECIAL GUESTS) AUTO AGGRESSION
+ REVOLUTION BY NIGHT + NOVUS

Sat 12th Apr - £12 adv - 7pm *#

EXODUS

+ EVILE + GAMMA BOMB

Mon 14th Apr - £6 adv - 7pm *#

TEXTURES

+ OUTCRYFIRE + BACK TO THE SEA

Wed 16th Apr - £9 adv - 7pm *#

AGAINST ME!

+ KILL CASINO + CANTERBURY

Fri 18th Apr - £12 adv - 7pm *#

EMILIE AUTUMN

+ SIEBEN (MATT HOWDEN)

Sat 19th Apr - £5 on the door - 7pm *#

GUNS 'N' ROSES CONSPIRACY

+ THE EDGE

Fri 25th Apr - £16 adv - 7pm *#

SONATA ARCTICA

+ PAGAN MIND

Tue 6th May - £9 adv - 7pm *

PARKWAY DRIVE

+ BURY YOUR DEAD + SUICIDE SILENCE
+ SHAPED BY FATE

Wed 7th May - £5 adv - 7pm *#

7 BLACK TENTACLES

+ EJECTOR SEAT + REDROOM

Thu 8th May - £5 adv - 7pm *

FIGHTING WITH WIRE

+ ACTIONIER + SUPPORT

Sat 10th May - £7 adv - 7pm *#

GENGHIS TRON

+ NACHTMYSTIUM + ZOROASTER

Thu 15th May - £7 adv - 7pm *

HORSE THE BAND

+ ROLO TOMASSI

Fri 16th May - £12 adv - 7pm *#

UNHEILIG

+ FAQ + SUPPORT

Sat 17th May - £15 adv - 7pm *#

HOUSE OF LORDS

+ SUPPORT

Sun 18th May - £13 adv - 7pm *

WEDNESDAY 13

+ SUPPORT

Mon 19th May - £10 adv - 7pm *#

TODAY IS THE DAY

+ JUCIFER + COMPLETE FAILURE + ????

Tue 20th May - £7 adv - 7pm *

CANCER BATS

+ JOHNNY TRUANT + HEXES

Thu 22nd May - £6 adv - 7pm *

CRIME IN STEREO

+ SUPPORT

Wed 28th May - £7.50 adv - 7pm *#

ZOLOF THE ROCK & ROLL DESTROYER

+ PICKLED DICK

Thu 5th Jun - £11 adv - 7pm *

HATE ETERNAL

+ CEPHALIC CARNAGE + SKELETONWITCH
+ MAN MUST DIE

Sat 14th Jun - £14 adv - 7pm *#

WHITE LION

+ CRIMES OF PASSION

Fri 20th Jun - £10 adv - 7pm *#

LOVE GROCER

+ SUPPORT

Thu 17th Jul - £10 adv - 7pm *

CONVERGE

+ INTEGRITY + COLISEUM
+ CENTURIONS GHOST



TICKETS FOR ALL SHOWS BY CREDIT CARD AVAILABLE FROM CORPORATION
BOX OFFICE: 0114 276 0262

* DENOTES SHOW OPEN TO OVER 14's

DENOTES PRICE INCLUDES CLUB ENTRY TO OVER 18'S

www.ticketline.co.uk

www.ticketweb.co.uk

www.seetickets.com

LOCALCHECK.

PAGE THIRTYFIVE.

LOCAL LADS EINSTEIN SPEAK TO NOW THEN.

sessions

THURSDAY 17TH APRIL
@DQ. FITZWILLIAM ST, SHEFFIELD

CLARK
+ FLAT-E EYEBURPS



SCOTCH EGG (LOAD)
TINNITUS DJS
P45 (ROOM 237)
4D (OPUS)

£5 B4 MIDNIGHT/DOORS 10PM
OPUS-PRODUCTIONS.CO.UK



urbangorilla.

Friday 25th April

Evil Nine

(Marine Parade)

Lopazz Live

(Get Physical)

Jonny Townsend

They're back! The UG superresidents Evil Nine return in full force to tear up .zero (aka Neutral) once again. This time they're joined by the latest star to emerge from the Get Physical stable, Lopazz, who'll be performing a full live set with special visual accompaniment.

10.30pm - 5am @ The Plug (Neutral Room), 14-16 Matilda St. Sheffield, S1 4QD
Tickets available from The Plug box office, Jack's Records or online via Ticketweb.

www.urban-gorilla.co.uk

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redcloudrecords@googlemail.com



Spice night of the infamous Urban Gorilla, BUG, brings you a eclectic mix of lounge, electro, hip hop, and much more every 1st and 3rd Friday of DQ.

Friday 4th April

A Skillz (Fingerlickin)

Andy H (The Tuesday Club)

Kickflip

£5 on the door / £4 SuperMembers

Friday 18th April

Tom Middleton

(Cosmos)

Stoaty (The Tuesday Club)

£8 on the door / £7 SuperMembers

10pm - 3.30am @ DQ, Fitzwilliam St, Sheffield



"not just a pub, some-
where to go" Will Wong

"I tour everywhere, and the
Redhouse is definately my
favourite UK venue" Tim Holehouse

"verr-eee Good" Wakey - Pudge

"We love playing the
Redhouse" Dartz





OPUS - SESSIONS

3RD THURSDAY OF EVERY MONTH
@DQ FITZWILLIAM STREET

OPUS - LISTEN

EVERY WEDNESDAY
@THE GREEN ROOM
DIVISION STREET

OPUS - ONCE A MONTH

2ND SUNDAY OF EVERY MONTH
@DULO, CEMETERY ROAD

OPUS - GOOD DEEDS

1ST WEDNESDAY OF EVERY MONTH @ UPSTAIRS OF DQ
FITZWILLIAM STREET

OPUS - SOUNDS

EVERY THURSDAY 1-2PM
ON SHEFFIELD LIVE - 93.2FM
SHEFFIELDLIVE.ORG

Opus Creations arrived in Sheffield three years ago with the aim of effecting positive social change through arts based projects.

Opus stands for something positive and deliberate, in a society where the instant, catchy and corporate seem to be dominant. We support independence and free thinking wherever it may be found. We support community and the notion that each individual should have complete control over his, or her own choices and responsibilities.

More to the point. Opus supports action. Doing.

Since operating in Sheffield we have had the fortune to be involved in hundreds of live music events for charities, communities, unsigned and independently labelled artists from across Sheffield and the UK.

Opus put on a variety of nights showcasing anything from Poetry and Narrative to Laptop Trickery, DJ's and Live Bands. It is a policy of ours to make our gigs as cheap and accessible as possible. We currently promote four regular events, in different venues around Sheffield City. Come along and tell us what you think.

Opus is an organisation which aims to provoke social change. We believe that by informing and motivating an awareness of artistic expressions, styles, and philosophies that you can encourage an individual to positively effect themselves and their surrounding environments.

Opus currently has a roster of artists, operates a small studio and set of rehearsal rooms, called Studio 45. We also run a design, print and distribution service called Bad Monkey, and host a weekly radio show on Sheffield Live (Thursday 1-2pm, 93.2fm) Have a listen.

Opus has released its first publication, NOW THEN. We are immensely proud of this and genuinely feel that good deeds can be achieved through it. We hope, you, the reader, do to.

Thank you to everyone who has provided thought or effect in our direction; you know who you are and it is sincerely appreciated.

If anyone is interested in getting involved, we're all usually to be found gathered in Dulo every 2nd Sunday.

CONTACT@
OPUS-PRODUCTIONS.CO.UK

SHOWROOM CINEMA



PERSEPOLIS

12A

From Friday 25th April
at Showroom Cinema
Dir. Vincent Parronau, Marjane Satrapi
France | 2007
1hr 36mins | Subtitled

One of the most eagerly awaited film releases of the year after winning the Jury Prize at Cannes. This animated adaptation of Marjane Satrapi's autobiographical graphic novel is about growing up in Iran during the Islamic Revolution and its aftermath.

A touching, accessible and surprisingly funny account of life in political turmoil, the film is voiced by Chiara Mastroianni as Marjane, and by her mother, Catharine Deneuve, as Marjane's outspoken grandmother Tadj. Tickets available from Showroom Box Office tel. 0114 275 7727.

showroom.org.uk

Also during April catch Sensoria, the UK's new festival of film and music at Showroom and various venues across Sheffield 12 - 18th. The programme includes live av performance, exhibitions, screenings, talks and an industry day.

sensoria.org.uk

THIS IS THE LIFESTYLE SECTION OF NOW THEN.

LIFESTYLE IS ABOUT PERSONAL CHOICE. THE CHOICE TO ACT INDEPENDENTLY AND BRING YOUR OWN CHARACTER TO YOUR ACTIONS SHOULD BE CELEBRATED.

WE'LL BE EXPLORING THE BEST OF THE UNDERRATED AND OVERLOOKED INDEPENDENT TRADERS AND COMMUNITY GROUPS HERE IN SHEFFIELD; NOT A CHAIN STORE IN SIGHT.

THIS MONTH THE THEME IS INDEPENDENT CRAFT AND FASHION. OUR WRITERS CAME UP WITH THESE TWO GEMS!

AIRY FAIRY & EACH TO THEIR OWN

FEEL FREE TO LET US KNOW ABOUT YOUR FAVOURITE INDEPENDENT GEM SO WE CAN SPREAD THE WORD.

FOR EXTENDED INTERVIEWS AND FEATURES, VISIT
NOWTHENSHEFFIELD.COM

STOP PRESS.

Peace in the Park takes place at the Ponderosa this year on Saturday 14th June. We're welcoming demo's from bands and artists who want to play. Please send demos including all contact information to -

Peace in the Park,
28 Steade Road,
Sheffield
S7 1DS



AIRY FAIRY
239 LONDON ROAD
TEL - 0114 2492090
AIRYFAIRY.ORG

Airy Fairy started life as a small shop selling local artwork. Nine years on and the place couldn't fit anymore treasures in if it tried. Not only does it exhibit the work of 90 artists, the pint-sized emporium is steeped in Pagan culture and is an Aladdin's cave for anything spiritual, organic and inspiring. They sell delicious homemade grub, made from nothing but fair trade, organic ingredients in their cosy backroom café. Anyone who has tasted it is grateful that they sell the recipes.

Owner Anwen Fryer agrees that it has become a way of life: "I used to be part of the Kurfew Soundsystem which put on free parties; I did the café there to keep everyone fed and watered. I wanted a place to sell my own art and sell other people's art with a low commission. It annoyed me that artists get ripped off. I added the café to keep it more sustainable. As my spiritual side grew, I incorporated that more into the business. "I practice Paganism but I try to keep a large selection of books on all different types of religion, for example Hinduism and Buddhism." In the meeting room upstairs, functions are regularly held from crystal healing courses to perfume making workshops.



EACH TO THEIR OWN
WEST ONE, FITZWILLIAM ST
TEL - 0114 2726811

Hard at work on his sewing machine, fashion designer Alex Christopher, of Each to Their Own talks to us about raising the bar for the Sheffield fashion scene.

"I don't have a specific style, if I see something that inspires me then I incorporate that into my designs."

His pieces are structured and oozing sophistication whether using new material or reworking tweed jackets into his signature, quirky, contemporary pieces. Newly situated above Wigs and Warpaint Alex now sells clothes from 17 designers:

"I thought that it would be cool to set up a boutique to give independent designers a break. It is hard for them to get their stuff out there."

"In Sheffield if you work hard there will always be lots of opportunities but if you make one mistake then you've lost. You have to make it right first time."

alexbarret@
eachtotheirown.com

KATIE DUROSE
HELEN BARNETT

OPUS.

TRADERS.

**DQ**

Fitzwilliam Street

Just two minutes walk from West St, DQ is an independent venue hosting a variety of events covering a wide musical spectrum. Downstairs is a dark loud club with 350 capacity, whilst upstairs is a lounge style cocktail bar where live music is showcased along with DJs. Good music, a quality soundsystem, friendly staff and great drinks selection make DQ one of our favourites.

But perhaps that's not quite enough proof for you...

DQ/UPSTAIRS MONTHLY LINEUP.**DQ.****THURSDAY.**

1st AFTER DARK 2nd ALTERNATE 3rd OPUS SESSIONS

FRIDAY.

1st HUSTLE 3rd BUG 2nd+4th CLUB PONY

SATURDAY.

1st RAZOR 2nd+3rd+4th THREADS

SUNDAY.**CHARGED****UPSTAIRS.****WEDNESDAY.**

1st OF MONTH OPUS GOOD DEEDS

FRIDAY.

1st+4th DJs +BANDS 2nd RAW 3rd TREVOR

SATURDAY.

1st THREADS 2nd+3rd+4th REVIVE

WEEKLY AFTER PARTIES 4-8AM
CHECK OUT THE DQ WEBSITE
FOR DETAILS!

Jaeger Bomb....

IN THIS SECTION WE'RE GONNA NAME A FEW SHEFFIELD FORMS OF FUN, FOOD, DRINK AND MUSIC; PRETTY MUCH WHAT-EVER SPRINGS TO MIND. THE AIM OF THIS IS TO GIVE CREDIT WHERE CREDITS DUE.

VISIT THESE PLACES, DO THESE THINGS AND GENERALLY ENSURE THAT YOU, HAVE AT LEAST THE OPPORTUNITY TO EXPERIENCE A NOW THEN GOOD TIME. TELL US WHAT YOU THINK AT

FAVOURITESFEEDBACK@
NOWTHENSHEFFIELD.COM

WE LIKE:
**THINKING
CHOOSING
LAUGHING
MUSIC**

**ART
INDEPENDENT FOLK
PASSIONATE FOLK
GOOD CLEAN FOOD
VIVID EXPERIENCES
AND ANYTHING IN BETWEEN!**

KEEP US UPDATED.. IF YOU KNOW OF A GREAT SHEFFIELD EVENT, PLACE, OR EXPERIENCE TO BE HAD, TELL US AND WE'LL GO CHECK IT OUT OURSELVES.

EVERYONE'S A WINNER.

FAVOURITES.

PAGE FORTYONE

DQ. TINNITUS. THE GRAPES. URBAN GORILLA.

TINNITUS.
MYEARSAREBLEEDING.CO.UK

Jungle. Hardtek. Gabba. Schranz. Hardcore. Techno. Breakcore. There aren't many nights in the North, let alone Sheffield, that play such a diversity of underground, banging dance music. As such we reckon you should consider yourself really rather fortunate that Tinnitus is based in the Steel City. Gathering an impressive following over the past couple of years for their piss-takingly good parties, things will be stepping up a few gears on 2/5 with a monumental all-nighter of a second birthday party featuring the DJ Producer, Jeff Amadeus (3 decks, 2 hours) and tons more. Go.

GRAPES.

LIVE MUSIC EVERY NIGHT

TEL: 0114 2490909

Down Trippets Lane, The Grapes is a lovely dirty little pub, full of history and warmth. You could imagine the Sex Pistols in their prime playing in the intimate stage upstairs, but it is perfect for the wide variety of music that is showcased there every night of the week.

URBAN GORILLA.

SATURDAYS@PLUG

URBAN-GORILLA.CO.UK

Long since established as the essential techno, house and breaks night, UG has consistently brought the biggest names in the industry to the Steel City. Having recently played host to the likes of James Zabiela, Green Velvet and Timo Maas, the quality never drops below outstanding. Now based at Plug, Urban Gorilla is a must for all fans of beat based music. Also check out UG's sister night BUG @ DQ.

**BREAKFAST
@FAGANS.**

BROADLANE

FOOD SERVED 7 DAYS A WEEK LUNCH AND EVENINGS.

MUSIC NIGHTLY EXCEPT THURS AND SUN.

TEL: 0114 2728430

Guinness to die for, plates the size of your chest, and live folk music in the evenings; Fagan's is the perfect recovery from the night before. Landlord, Tom Boulding serves up great home cooked food lunchtimes and early evenings, before joining in with the folk session in the back room. Cooking with fresh food and seasonal ingredients the menu changes near daily (though the monstrously sized all day breakfast (£5) is a staple favourite).

Expect quality food, quality music and the odd latin phrase from Tom.

RARE & RACY.

164-166 DIVISION STREET

TEL: 0114 249 3324

WWW.RAREANDRACY.CO.UK

This Shop is amazing. A true Sheffield institution and a tribute to the word vocation. Go in for advice on records, go in for a cheap books on virtually any subject, go in to just to catch that unique scent of dust and old paper! We can't speak highly enough of this place.

Rare and Racy has been running for many years and is loved dearly by owners and customers alike. It is wonderful place to spend a few hours and a few pennies of an afternoon. They sell Music, Books, Magazines, Art, and Films - go explore!

SENSORIA.

THE UK'S NEW FESTIVAL OF FILM AND MUSIC.

12 - 18 APRIL, SHEFFIELD.

WWW.SENSORIA.ORG.UK

A heady mix of films, music, exhibitions and fun; featuring a film selection from Jarvis Cocker, an audio visual performance from Richard Kirk and a screening in Sheffield Cathedral of The Passion of Joan of Arc with new score by In The Nursery. Exhibitions include Harry Smith's Anthology Remixed; and a showcase of album and single artwork by The Long Blondes' Kate Jackson. Film premieres include 'A Life in the Death of Joe Meek' and 'Slingshot Hip Hop' - a documentary about the burgeoning rap scene in Palestine.

HARLEY.

BOHANS RESIDENCY

TEL: 0114 2752288

THEHARLEY.CO.UK

The award winning cafe with a reputation for fantastic home cooked Irish food and a laid back vibe is taking up residency at the Harley - a music led late bar with a reputation for putting on legendary names in an intimate setting. For those too busy to stop an extensive takeaway menu of soups and sandwiches is available to go. "Our initial focus will be on combining quick service and great quality food." Food is served 7.30am - 3pm weekdays, and til 5pm at weekends.

SOUP RUN.

SATURDAY NIGHT SOUP RUN.

8PM - 9.30PM

LUCY.BURNELL@GMAIL.COM

Behind Tesco's on West St on Saturday nights a few folk arrive to provide sandwiches and soup to some of Sheffield's vulnerable and homeless. A great opportunity to do something positive and build some interesting friendships. Started by a collaboration between a group of students and several Big Issue vendors; anyone welcome to join us.

Take a left at the Greenroom on Division St.

CAFE EURO.

TEL: 0114 273 8553

WWW.CAFEEURO.ORG

FOOD SERVED 7 DAYS A WEEK

TEL: 0114 2728430

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FAVOURITES.

FAGANS. RARE & RACY. HARLEY. SENSORIA. SOUP RUN. CAFE EURO.

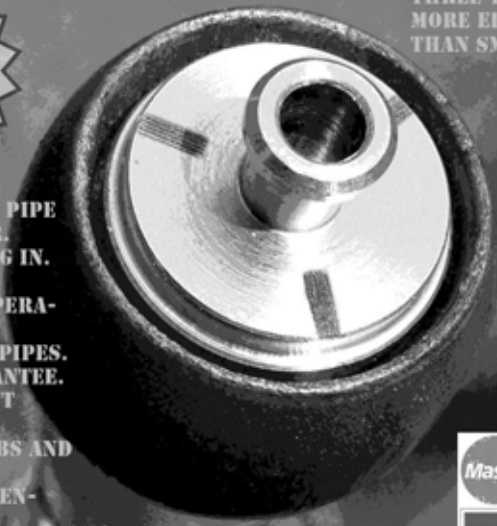
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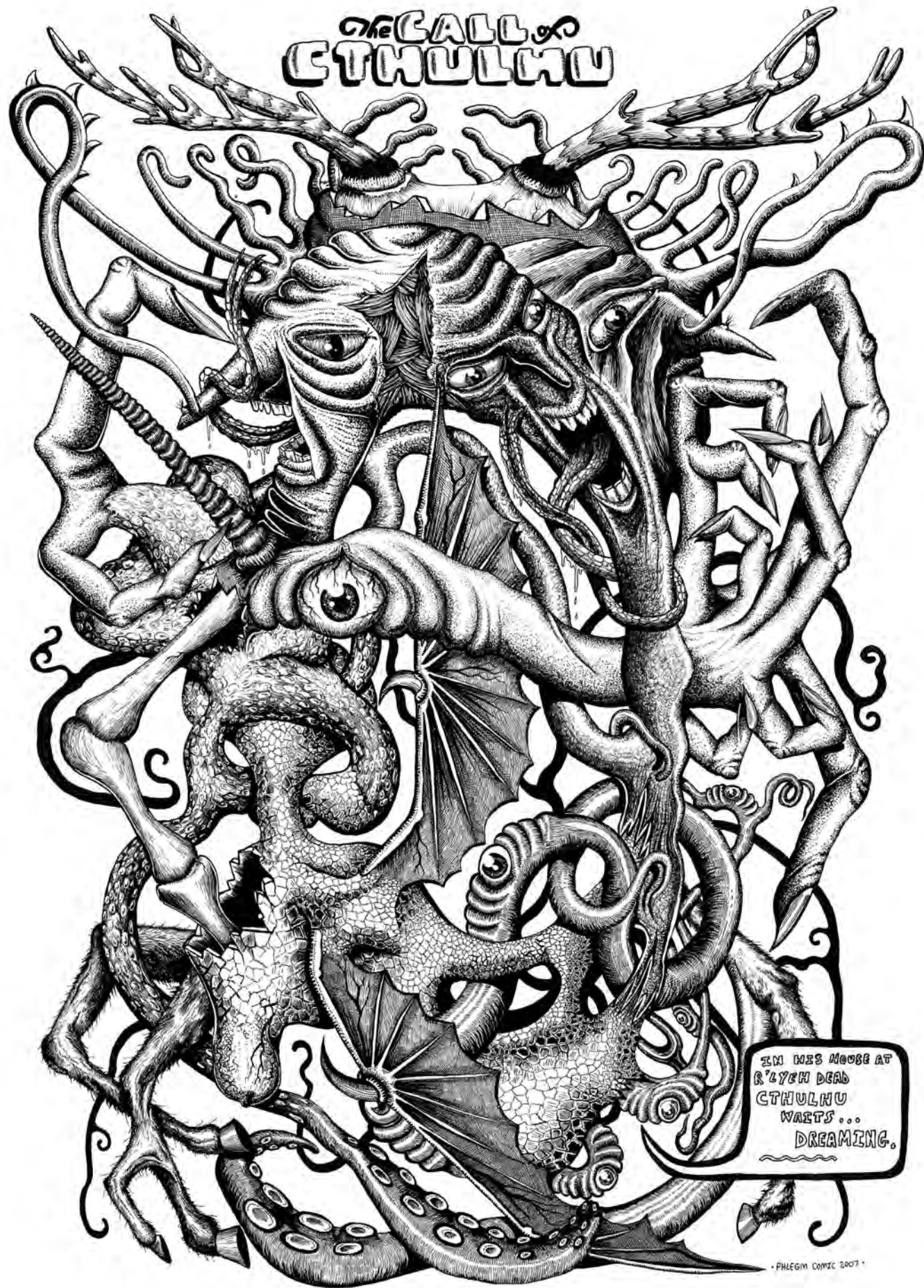


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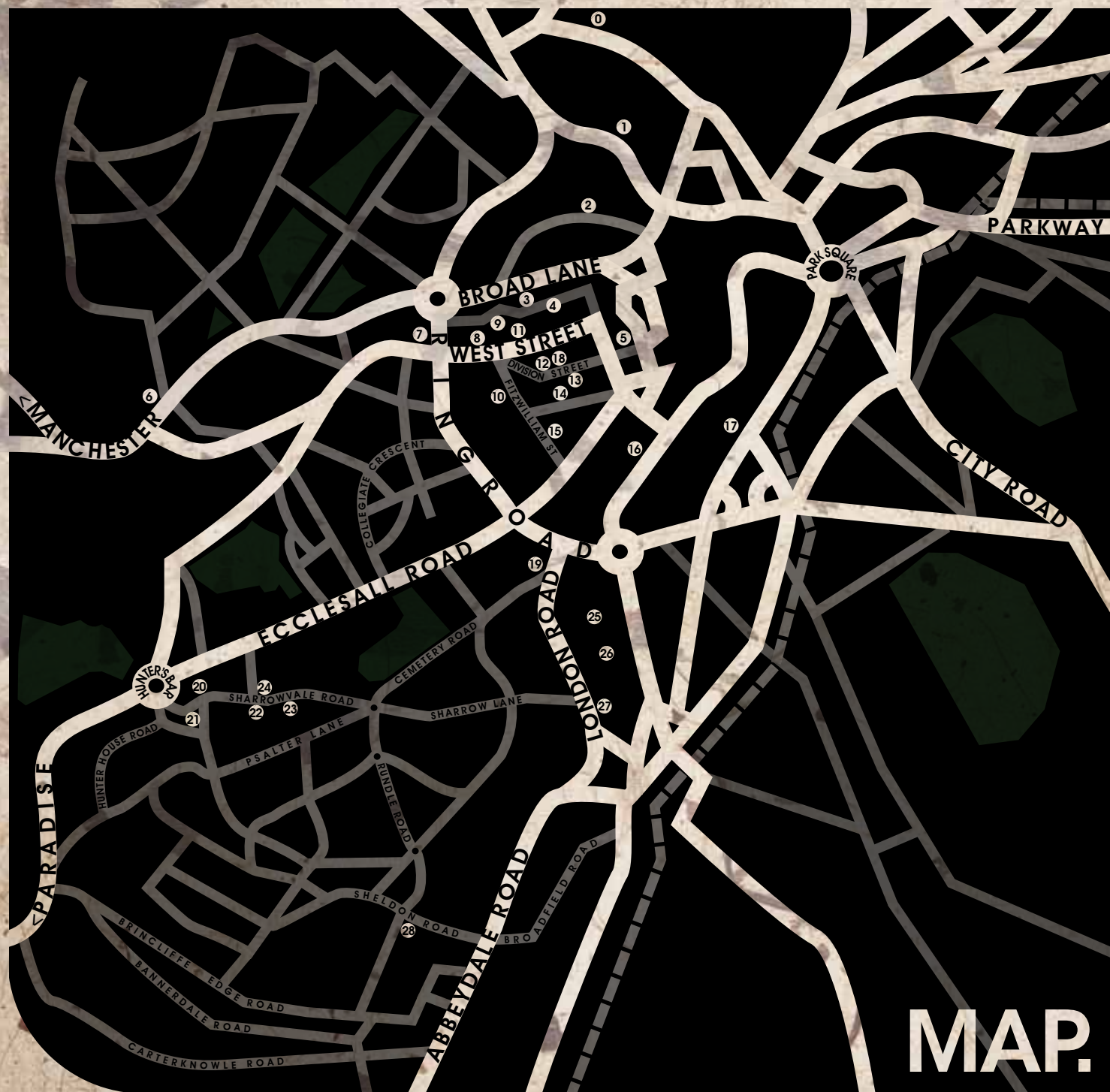
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